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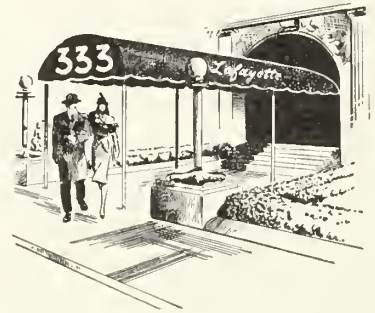
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Programme 2

WEDNESDAY, MAY 2, 1945

### PROGRAMME

\*ENTRANCE OF THE GUESTS INTO THE WARTBURG from  
"Tannhäuser" . . . . . Wagner  
ROMEO AND JULIET, Overture-Fantasy . . . . . Tchaikovsky  
SCHERZO from "A Midsummernight's Dream" . . . . . Mendelssohn  
\*HUNGARIAN DANCE No. 5 . . . . . Brahms

### THE STAR-SPANGLED BANNER

TALES FROM THE VIENNA WOODS, Waltzes . . . . . Strauss  
SPRING, for Strings . . . . . Grieg  
\*RHAPSODY IN BLUE . . . . . Gershwin  
Soloist: LEO LITWIN

\*OKLAHOMA! Selection . . . . . Rodgers  
HOLIDAY FOR STRINGS . . . . . Rose  
\*SALUTE TO OUR FIGHTING FORCES . . . . . Arranged by Bodge  
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

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\* Pops Recording

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THURSDAY, MAY 3, 1945

Programme 3

PROGRAMME

\*MARCHÉ MILITAIRE . . . . . Schubert  
OVERTURE to "La Belle Helene" . . . . . Offenbach  
LIEBESTRAUM . . . . . Liszt-Herbert  
\*BACCHANALE from "Samson and Delilah" . . . . . Saint-Saens

THE STAR-SPANGLED BANNER

\*BALLET MUSIC from "Aida" . . . . . Verdi  
Dance of the Little Black Slaves—Ballabile  
AVE MARIA . . . . . Bach-Gounod  
Solo Violin: Julius Theodorowicz  
\*OUVERTURE SOLENNELLE "1812" . . . . . Tchaikovsky

\*THE SKATERS, Waltz . . . . . Waldteufel  
TICO TICO . . . . . Drake-Abreu-Bodge  
\*STRIKE UP THE BAND . . . . . Gershwin

Among those present: The Junior Dept. of the Massachusetts State  
Federation of Women's Clubs; All Saints Church, Brookline; the  
Boston Wheaton Club; the Boston Junior Aid League

\* Pops Recording

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Twice Nightly - 7:45 and 10:30  
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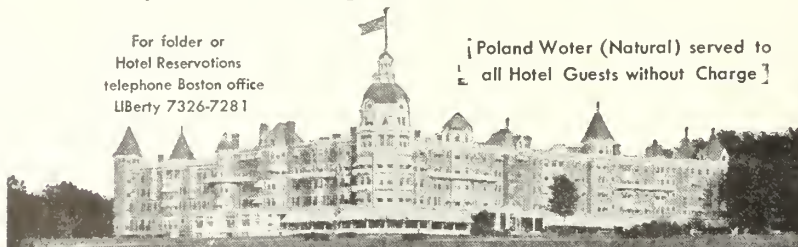
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MARION FITCH

JANE POOR

Programme 4

FRIDAY, MAY 4, 1945

STANLEY CHAPPLE, *Conducting*

### PROGRAMME

|   |            |
|---|------------|
| *POMP AND CIRCUMSTANCE, March . . . . .             | Elgar      |
| ACADEMIC FESTIVAL OVERTURE . . . . .                | Brahms     |
| HEART WOUNDS . . . . .                              | Grieg      |
| WALTZES from Act III, "Der Rosenkavalier" . . . . . | R. Strauss |

### THE STAR-SPANGLED BANNER

|  |                  |
|--|------------------|
| SARABANDE AND GAVOTTE . . . . .                                    | Persis Cox       |
| WE HAVE COUNTED THE COST from "The Testament of Freedom" . . . . . | Randall Thompson |
| — Phillips Exeter Glee Club (A. Finch, Director) —                 |                  |

|                                       |                   |
|---------------------------------------|-------------------|
| THE GARDENER . . . . .                | Brahms            |
| SONG TO ST. CECILIA . . . . .         | Katharine Conning |
| — Dana Hall and Pine Manor Choruses — |                   |

|  |             |
|--|-------------|
| EXCERPTS from "The Hymn of Praise" . . . . .     | Mendelssohn |
| Soloists: Miss Nancy Trickey, Miss Eleanor Davis |             |
| — Combined Choruses —                            |             |

|                                  |                              |
|----------------------------------|------------------------------|
| TWO ENGLISH FOLK SONGS . . . . . | Vaughan Williams             |
| a. My Bonny Boy . . . . .        | b. I'm Seventeen Come Sunday |

|                                    |         |
|------------------------------------|---------|
| *PERPETUUM MOBILE . . . . .        | Strauss |
| SLAVONIC DANCE in A-flat . . . . . | Dvorak  |

*Among those present:* The Dana Hall Parent-Teachers Association, the Massachusetts School of Art

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## SIXTY YEARS OF POPS



A "Promenade Concert" in Boston Music Hall (from *Harper's Bazar* 1892)

### *How They Began*

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the Bilse concerts in Berlin, in a land where music and beer have always been associated.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "Polly, the Pet of the Regiment," introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.

(Continued on page 23)



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COMMONWEALTH 1850



Programme 5

SATURDAY, MAY 5, 1945

REGIS COLLEGE NIGHT

## PROGRAMME

THE STAR-SPANGLED BANNER

|  |                   |
|--|-------------------|
| *MILITARY POLONAISE  | Chopin-Glazounov  |
| OVERTURE to "La Belle Helene"                                    | Offenbach         |
| a. *JAZZ LEGATO  | Leroy Anderson    |
| b. *JAZZ PIZZICATO   |                   |
| *THE SKATERS, Waltz  | Waldteufel        |
| *OKLAHOMA! Selection   | Rodgers           |
| *SALUTE TO OUR FIGHTING FORCES                                   | Arranged by Bodge |
| Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh— |                   |
| When the Caissons Go Rolling Along—God Bless America             |                   |

PAUL CHERKASSKY, Conducting

REGIS COLLEGE GLEE CLUB

Conducted by Corinne Pierce '47

Accompanist — Dorothy O'Brien '48

|                                  |              |
|----------------------------------|--------------|
| Sing Again                       | Protheroe    |
| Ave Maria                        | Bottazzo     |
| Holiday for Strings              | Rose         |
| *LARGO from "Xerxes"             | Handel       |
| Solo Violin: Julius Theodorowicz |              |
| WHEN JOHNNY COMES MARCHING HOME  | Morton Gould |
| *POMP AND CIRCUMSTANCE           | Elgar        |

The first part of this (8:30-9:30) programme will be broadcast by

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\* Pops Recording

BALDWIN PIANO

# 33

## FINE BREWS

*blended into*

## ONE GREAT BEER



## POP-OVERS

OVERTURE TO "DIE FLEDERMAUS" (THE BAT), Operetta in 3 Acts, by J. STRAUSS, JR.

Snatches of the songs and dances of the operetta are strung together to produce the most pleasant effect, rather than being used to furnish an overture in sonata form, or a connected summary of the plot and characters. To provide suitable contrasts, the sequence of themes in the operetta is disregarded.

In fact, the overture concludes with two themes from the first act.

The dominating melody of the overture is associated in the operetta with its good-natured villain, Dr. Falke, "The Bat." His discomfiture after returning from a masquerade in the costume of a bat led him to perpetrate the practical joke which provides comic embarrassments enough to keep three acts enlivened.

FRESCOBALDI, (1583-1643), born a century before Sebastian Bach (plus two years) not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. In his toccatas and fantasias he not only showed himself a great master of the ancient art of counterpoint, but a great pioneer in the supposedly modern field of chromatic harmony. Bach in 1714 was filled with such admiration by the mastery of this organist of St. Peter's, Rome, that he laboriously copied 104 pages of the "Fiori musicali," published in 1635—a full half century before Sebastian's birth. Girolamo Frescobaldi has been called the "Italian Bach." In view of this reversal of chronology, Bach should be the "German Frescobaldi."

### RIDE OF THE VALKYRIES.

Act Three of "Die Walkure" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses,

of Brünnehilde and her eight sister-Valkyries—the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

### "SOUTHERN ROSES"—JOHANN STRAUSS, JR.

His operetta, "The Queen's Lace Handkerchief," having failed to arouse much enthusiasm, Strauss wove this lovely garland of melodies from its score and with it charmed in concert performances many of the very listeners bored by the stage production.

In the operetta, the public's attention is supposed to be held by the story of a young king to whom happiness comes after he has tasted of truffles.

A villainous Prime Minister keeps the meek royal youth under subjection. Seeking to arouse the self-assertion of her husband, the spirited young Queen lets her handkerchief fall for him to find and read thereon a pointed message. She has written amid the lacy pattern these words: "A Queen loves you, yet you are no King." It was all clear to her that this would bring out a little spunk in the King. But she reckoned without the craftiness of the Prime Minister.

Very quickly the Prime Minister convinces the King that the message proves the Queen is flirting with the Court poet. Her Majesty is sent to a convent by her husband, and the poet is banished.

After a hunting expedition, the King seeks refreshment. He is waited upon by a countrywoman, who serves him a dish of truffles. He cannot believe it, but it seems to him that this resembles the manner in which the Queen had had truffles prepared for him at their wedding feast. No one but Her Majesty was supposed to know the recipe. Questioningly, the King peers at the countrywoman, who

(Continued on page 12)

*With the Silt  
of a Strauss Waltz*

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## POP-OVERS

(Continued from page 11)

slyly is watching him. It is the Queen in disguise! She convinces him of her good intentions about the message on the handkerchief. The poet is so far from being unfriendly to the King, that he has contrived this little plot to bring man and wife together again. Down in disgrace the Prime Minister goes, back on the throne the Queen goes at the side of her overjoyed royal husband. Such is the power of truffles.

**BALLET MUSIC, "GAITE PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.**

This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

**PETER T. BODGE.**—If a hit tune is to be effective at the Pops, it must be so arranged as to take advantage of the large-scale resources of the Pops Orchestra, and at the same time preserve its original popular appeal—no small problem for an arranger. Peter Bodge has been solving that problem for the Pops almost for the whole of Arthur Fiedler's fifteen years' conductorship. There are now some fifty of his arrangements in the Pops repertory.

**OVERTURE TO "LA BELLE HELENE" (FAIR HELEN)—OFFENBACH.**

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsyturvy with extremely hilarious results—Helen of Troy and her associates becoming no less metamorphosed than

was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

Besides "Orpheus in Hades" (1858) and "Fair Helen" (1865), "Parisian Life" (1866) and "The Grand Duchess of Gerolstein" (1867) are placed in the highest rank among Offenbach's operettas. It is striking that these four works in which the composer is at his best constitute a tetralogy of social satire.

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

In "The Grand Duchess," a delightful time is afforded the audience at the expense of the military clique of arm-chair generals, as typified by General Boum.

**LIEBESTRAUM.** This excellent orchestration of Liszt's piano solo is a reminder that its creator, Victor Herbert, had serious musical gifts, abetted by thorough training at Stuttgart Conservatorium. The beloved Irish-born composer of American musical comedies also wrote cello concerti, orchestral suites, and a symphonic poem.

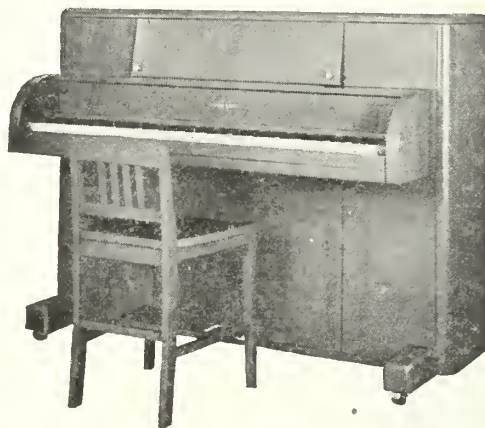
**SAMSON AND DELILAH—SAINT-SAËNS.**

Intended as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

(Continued on page 21)

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SEE WINE LIST ON PAGE 15

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9. *Livermore Haut Sauterne*  
 A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
 Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
 A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
 Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
 Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
 A moderately dry red wine.
23. *Napa Cabernet 1939*  
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
 Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
 Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
 A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
 A rich ruby Port of full body.
59. *Mission Cream Sherry*  
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
 Pleasantly sweet, rich and tasty.
62. *Superior Port*  
 A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
 Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
 Semi-sweet — full.
65. *Superior Muscatel*  
 Pleasantly aromatic — rich bouquet.





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PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

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# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                   | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .            | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                 | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass         | 1.00 |        |
| 50  | Gotham Champagne Extra Dry . . . . .       | 5.00 |        |
| 60  | Gotham Champagne Cocktail . . . . . Glass  | 1.00 |        |
| 70  | Gotham Sparkling Burgundy . . . . .        | 5.25 |        |
| 80  | Great Western Brut Special . . . . .       | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .          | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass     | 1.00 |        |
| 110 | Cresta Blanca Champagne . . . . .          | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass     | 1.00 |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .     | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass   | 1.00 |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .     | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . . | 5.00 |        |

## RHINE WINES

|   |   |      |  |
|---|---|------|--|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |  |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |  |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |  |

## WHITE WINES

|    |   |      |      |
|----|---|------|------|
| 4  | Inglennook Riesling 1939 . . . . .                | 2.00 | 1.50 |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00 |      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 | 1.25 |
| 9  | Pastene Livermore Haut Sauterne . . . . .         | 1.75 | 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 |      |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 | 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 | 1.50 |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 | 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |      |

## RED WINES

|    |   |      |      |
|----|---|------|------|
| 19 | Inglennook Red Wine 1940 . . . . .                | 1.75 | 1.25 |
| 21 | Inglennook Cabernet 1938 . . . . .                | 2.25 | 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 | 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 |      |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |      |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |      |
| 29 | Pastene California Chianti . . . . .              | 2.25 |      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |      |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |   | Bot. | Glass  |
|----|---|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00 |        |
| 52 | Valliant Port . . . . .                             | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  |      | .30    |
| 55 | Dubonnet Dry . . . . .                              |      | .35    |
| 56 | Vermouth Dry . . . . .                              |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25 |        |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25 |        |
| 62 | Pastene Port . . . . .                              | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                          | 1.75 | 1.25   |

## BEER AND ALE

|   |     |
|---|-----|
| Jacob Ruppert Ale and Beer . . . . .        | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .    | .30 |
| "Light Pickwick" and "Pickwick" . . . . .   |     |
| Regular Ale"                                | .25 |
| Black Horse Ale . . . . .                   | .50 |
| Hanley's Ale . . . . .                      | .25 |
| Famous Narragansett Light Ale and . . . . . |     |
| Lager Beer                                  | .25 |
| *Bass Ale Nips . . . . .                    | .30 |



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|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### CAKES AND APPETIZERS

|                    |     |
|--------------------|-----|
| Pretzels           | .10 |
| Cheese Wafers      | .10 |
| Spice Cake         | .15 |
| Assorted Tea Cakes | .15 |
| Fudge Cake         | .10 |
| Vienna Tea Cakes   | .15 |

Wine List on page 13

### ICE CREAM

|                    |       |
|--------------------|-------|
| Vanilla            | ..... |
| Chocolate          | ..... |
| Coffee             | ..... |
| Special of the Day | ..... |
| Cherry Sundae      | ..... |
| Pineapple Sundae   | ..... |
| Strawberry Sundae  | ..... |

### KEMP'S CHOCOLATES

Signature Assortment, 1/2 lb. . . .

### KEMP'S

### SALTED NUTS

|                                   |       |
|-----------------------------------|-------|
| "Step-A-Head" Mixed Nuts, 1 lb.   | ..... |
| Peanuts, 1/2 lb.                  | ..... |
| Selected Spanish Peanuts, 1/2 lb. | ..... |
| Salted Selected Pecans, 5 1/2 oz. | ..... |
| Selected Mixed Nuts, 6 1/2 oz.    | ..... |
| Fancy Cashews, 7 oz.              | ..... |
| Extra Fancy Almonds, 7 oz.        | ..... |

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| Hot Coffee, Individual Pots . . . | .20 |
| Hot Tea, Individual Pots . . .    | .20 |
| Cold Coffee or Tea . . .          | .20 |

#### FRESH FRUIT DRINKS

|                                    |     |
|------------------------------------|-----|
| Orange Tingle . . .                | .25 |
| Lemonade . . .                     | .20 |
| Lemonade . . .                     | .25 |
| Strawberry Lemonade . . .          | .40 |
| Orange Punch (non-alcoholic) . . . | .25 |
| Strawberry or Sauterne Punch . . . | .40 |

#### GINGER ALE, ETC.

|                                     |      |
|-------------------------------------|------|
| Poland Spring Pale Dry 7 oz. . .    | .15  |
| Poland Spring Pale Dry 12 oz. . .   | .25  |
| POP PUNCH served in pitchers . .    | 1.00 |
| Fresh Fruit Lemonade, in pitchers . | 1.00 |
| STRAWBERRY OR SAUTERNE              |      |
| PUNCH served in pitchers . .        | 1.40 |

ated, in which case they are below ceiling price.  
ords of these prices are available for your inspection.

#### MINERAL WATERS

|                               |     |
|-------------------------------|-----|
| Poland Spring Water 7 oz. . . | .10 |
| Poland Club Soda 6 oz. . .    | .10 |

#### CIGARS

|                          |     |
|--------------------------|-----|
| Coronas Chicas . . .     | .15 |
| Overland Londres . . .   | .15 |
| Overland Perfectos . . . | .20 |
| Partages Belvedere . . . | .30 |
| Belinda Belvedere . . .  | .30 |

#### INTERNATIONAL CIGAR

##### BRANDS

|                           |     |
|---------------------------|-----|
| La Corona Belvedere . . . | .20 |
| La Corona Perfectos . . . | .25 |
| Corona Chicas . . .       | .25 |
| Corona Corona . . .       | .35 |
| Obsquios . . .            | .30 |

*Wine List on page 13*



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... the first of six  
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**SUNDAY, MAY 6, 1945**

### Programme 6

## PROGRAMME

**WEDDING MARCH** from "The Golden Cockerel" . . . . *Rimsky-Korsakov*

**OVERTURE** to "Egmont" . . . . . *Beethoven*

**PIZZICATO AND ADAGIETTO** from "Suite for Strings" . . . . . *Foote*

**"In Memoriam, Arthur Foote, first President of the  
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\*ESPANA, Rhapsody . . . . . *Chabrier*

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**CONCERTO No. 2, in G minor, Op. 23, for Piano . . . . D. Kabalevsky**

## I. Allegro moderato

## II. Andante semplice

### III. Allegro molto

**Soloist: BERNHARD WEISER**

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**THE SURREY WITH THE FRINGE ON TOP . . . . . *Rodgers-Gould***

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Kathleen Dell School  
Lasell Junior College  
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Programme 7

MONDAY, MAY 7, 1945

### PROGRAMME

\*EL CAPITAN, March . . . . . Sousa  
OVERTURE "Fingal's Cave" ("The Hebrides") . . . . . Mendelssohn  
PRAELUDIUM . . . . . Jaernefelt  
BALLET, "The Golden Age" . . . . . Shostakovitch

### Polka—Russian Dance

### THE STAR-SPANGLED BANNER

PRELUDE to "Lohengrin" . . . . . Wagner  
NUTCRACKER BALLET SUITE . . . . . Tchaikovsky  
Miniature Overture—Arabian Dance—Trepak (Russian Dance)  
WARSAW CONCERTO . . . . . Addinsell  
Soloist: LEO LITWIN

\*VOICES OF SPRING, Waltzes . . . . . Strauss  
HOLIDAY FOR STRINGS . . . . . Rose  
AMERICAN PATROL, March . . . . . Meacham

Among those present: The American Mutual Associates; the National Council of Jewish Women; Germania Chapter, Order of the Eastern Star; the Alice E. Cook Scholarship Fund

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## POP-OVERS

(Continued from page 12)

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skilful instrumentation of Saint-Saëns.

**POMP AND CIRCUMSTANCE.** Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp and circumstance of glorious war!"

**BALLET MUSIC FROM "AIDA."**

In "Aida" Verdi overcame the diffidence which makes ballet music a very scarce and usually undistinguished commodity in his operas. When a ballet came from his pen, it was more likely the result of contractual than artistic compulsion. Such cases are found in "The Sicilian Vespers," where he did not hit the mark, and the present instance, where he decidedly did.

Words and their interrelation with dramatic situations—the contemplation of these, not dancers' feet—aroused the most natural responses in Verdi. To take care of the ballet ordered of him for "Aida," he found just what he needed in words and situation in Act 2, and for once devoted his highest orchestral skill to the dancers he served under compulsion.

**JOHANN STRAUSS, JR. AS OPERETTA COMPOSER.**

At the age of 46, Johann Strauss, Jr. abdicated his throne as Waltz King, to seek fame as a composer of operetta. He is supposed to have made this change on the suggestion of Offenbach, who was in Vienna at the time to stage his "Fair Helen." At any rate, this production gave Strauss food for thought in its hold on the Viennese public, and its financial success, in addition to the quality of the music and the cleverness of the libretto.

Strauss's first two operettas, "Indigo" (1871), and "Carnival in Rome" (1873), fell far short of success. This seemed proof that the composer had better go back to his specialization in waltzes. But it was a different story after he obtained a libretto from Offenbach's famous "script writers" of "Fair Helen" fame—Henry Meilhac, master of telling situations, and Ludovic Halévy, master of dialogue. Reinforced with their vivacious book, Strauss in 1874 produced his first successful operetta—and his masterpiece in that field—"The Bat."

**WARSAW CONCERTO — RICHARD ADDINSELL.** From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

**EMIL WALDTEUFEL.** In effect, Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. Was pianist to Empress Eugenie, wife of Napoleon III.

**MORTON GOULD.** (b. Long Island, N.Y., 1913). Composer at four, student of composition and piano recitalist in his 'teens, graduate of New York University at fifteen, he has become a sort of American Prokofieff. In other words, in his music are found inventiveness, admirable craftsmanship in orchestration, and humor—as for example in his adaptation of Europe's ancient dance, the pavane, to his American Symphonette, and his elaboration on Patrick Gilmore's song of the Civil War, "When Johnny Comes Marching Home."

**OVERTURE TO "EGMONT."**

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy,

(Continued on page 27)

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Fantasie Impromptu, Etude A $\flat$ , Polonaise  
A $\flat$ , Scherzo in B $\flat$ , Etude in E major,  
Nocturne E $\flat$ , Berceuse, Waltz in C $\sharp$   
minor, Etude in A minor, Ballade in A $\flat$ ,  
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Programme 8

TUESDAY, MAY 8, 1945

### PROGRAMME

- \*FRENCH MILITARY March . . . . . *Saint-Saens*
- \*OVERTURE to "Mignon" . . . . . *Thomas*
- \*MINUET from "L'Arlesienne" . . . . . *Bizet*
- WALTZ SCENE from "Faust" . . . . . *Gounod*

### THE STAR-SPANGLED BANNER

- CLASSICAL SYMPHONY . . . . . *Prokofieff*
  - I. Allegro con brio
  - II. Larghetto
  - III. Gavotte — non troppo allegro
  - IV. Finale — Molto vivace

BURLESKE for Piano and Orchestra . . . . . *R. Strauss*

Soloist: AUDREY KUPPERSTEIN

GOING BING'S WAY . . . . . *Arranged by Bodge*

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—

Ac-cen-tchu-ate The Positive

\*HORA STACCATO . . . . . *Dinicu-Heifetz*

\*SLAVONIC DANCE No. 15 . . . . . *Dvorak*

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SYMPHONY HALL  
*Boston POPS Orchestra*

ARTHUR FIEDLER, *Conductor*

Tuesday, May 8, 1945 at 8:30 p.m.

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PROGRAMME

"SEMPER FIDELIS," MARCH. . . . . *Sousa*  
OVERTURE TO "MIGNON" . . . . . *Thomas*  
SLAVONIC DANCE NO. 15 . . . . . *Dvorak*  
WALTZ SCENE FROM "FAUST" . . . . . *Gounod*

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THREE MOVEMENTS FROM "CLASSICAL" SYMPHONY . . . *Prokofieff*  
I. Allegro con brio  
III. Gavotte — non troppo allegro  
IV. Finale — Molto vivace

BURLESKE FOR PIANO AND ORCHESTRA . . . . . *R. Strauss*  
*Soloist: AUDREY KUPPERSTEIN*

★ ★ ★

*This Part of the Programme is Dedicated to V-E Day*  
(Broadcast by the Blue Network 10:00 — 10:30)

"POMP AND CIRCUMSTANCE," MARCH . . . . . *Elgar*  
PRAYER OF THANKSGIVING . . . . . *Valerius*  
RED CAVALRY MARCH . . . . . *Morton Gould*  
"THE STARS AND STRIPES FOREVER," MARCH . . . . . *Sousa*  
SALUTE TO OUR FIGHTING FORCES. . . . . *Arranged by Bodge*  
Halls of Montezuma — Semper Paratus — Army Air Corps —  
Anchors Aweigh — When the Caissons Go Rolling Along —  
God Bless America

THE STAR SPANGLED BANNER

(Continued from page 9)

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

## THE GAY SOCIETY GIRL AT THE POPS.



### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
An everyday young man,  
A commonplace type  
With a stick and a pipe  
And a half-bred black and tan —

Who thinks suburban hops  
More fun than Monday Pops;  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the

exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it

(Continued on page 24)



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the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful

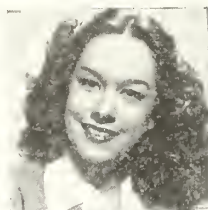


Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city

is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

(Continued on page 27)



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WEDNESDAY, MAY 9, 1945

PROGRAMME

|  |             |
|--|-------------|
| HUNGARIAN MARCH "Rakoczy" . . . . .                    | Berlioz     |
| OVERTURE to "Die Fledermaus" . . . . .                 | Strauss     |
| *INTERMEZZO from "Goyescas" . . . . .                  | Granados    |
| WALTZ OF THE FLOWERS from "Nutcracker" Suite . . . . . | Tchaikovsky |

THE STAR-SPANGLED BANNER

|  |                        |
|--|------------------------|
| LATIN AMERICAN SUITE . . . . .               | Keith Brown—Langendoen |
| Fiesta—Black Orchid (Tango)—Paprika (Rhumba) |                        |
| (First Coucert Performance)                  |                        |

|  |       |
|--|-------|
| CONCERTSTÜCK for Piano and Orchestra . . . . . | Weber |
| Soloist: LEO LITWIN                            |       |

|   |                   |
|---|-------------------|
| GERSHWINIANA . . . . .                                | Arranged by Bodge |
| ST. LOUIS BLUES . . . . .                             | Handy—McBride     |
| RUSSIAN SAILORS' DANCE from "The Red Poppy" . . . . . | Gliere            |

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(Continued from page 24)

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach
- (Mechanics Hall)
- 1900 Max Zach, Gustav Strube
- (Symphony Hall)
- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 }
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre
- Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## POP-OVERS

(Continued from page 21)

"Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

RHAPSODY, "ESPAÑA." Emmanuel Chabrier (1841-1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

According to Gilbert Chase, in "The Music of Spain," "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE").

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

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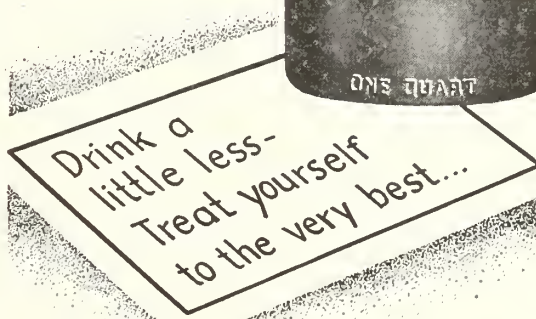
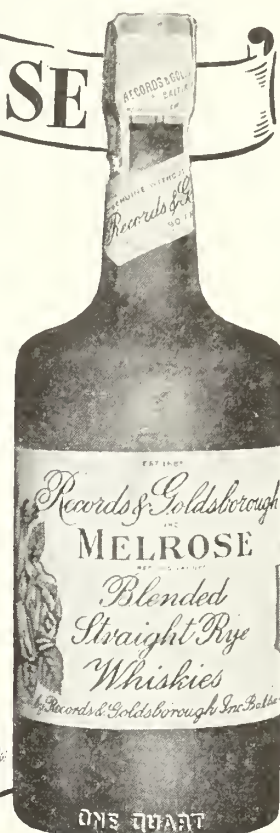


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| Album DM-515                           | Price \$2.50             | POET AND PEASANT                    | <i>von Suppé</i> 11986   |
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| FREISCHUTZ — Parts 1 and 2             | <i>von Weber</i> 12040   | SECRET OF SUZANNE                   | <i>Wolf-Ferrari</i> 4412 |
| LA GAZZA LADRA ("The Thieving Magpie") | <i>Rossini</i> 13751     | WILLIAM TELL                        | <i>Rossini</i>           |
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### OPERA

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| AIDA — GRAND MARCH (Act 2)                         | <i>Verdi</i> 11885       | LE PROPHETE — CORONATION MARCH (Act IV)            | <i>Meyerbeer</i>         |
| AIDA — GRAND MARCH (Act 2)                         | <i>Verdi</i> 11897       | Album M-968  | Price \$2.00             |
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| EUGEN ONEGIN — Polonaise                           | <i>Tchaikovsky</i> 12429 | NATOMA — Dagger Dance                              | <i>Herbert</i> 11932     |
| FAUST — BALLET MUSIC                               | <i>Gounod</i> 13830      | SAMSON AND DELILAH — Bacchanale                    | <i>Saint-Saëns</i> 12318 |
| GOYESCAS — Intermezzo                              | <i>Granados</i> 12429    | TANNHAUSER — Entrance of the Guests                | <i>Wagner</i> 12448      |
| JEWELS OF THE MADONNA — Dance of the<br>Camorristi | <i>Wolf-Ferrari</i> 4330 | THAIS — Meditation                                 | <i>Massenet</i> 11887    |

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| ESTUDIANTINA WALTZ <i>Waldteufel</i> | 10-1024 |

|  |         |
|--|---------|
| EUGEN ONEGIN — Waltz <i>Tchaikovsky</i>  | 4565    |
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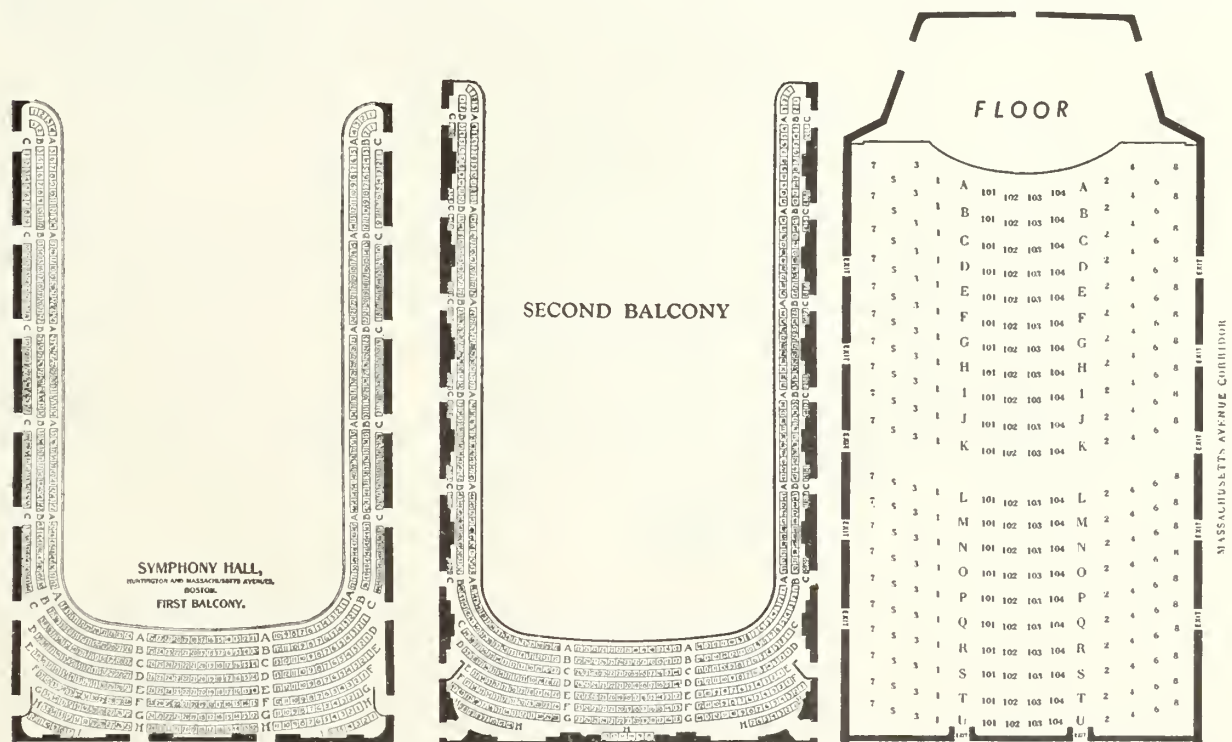
|                            |                  |       |   |                    |       |
|----------------------------|------------------|-------|---|--------------------|-------|
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| EL CAPITAN                 | <i>Sousa</i>     | 4501  |   |                    |       |

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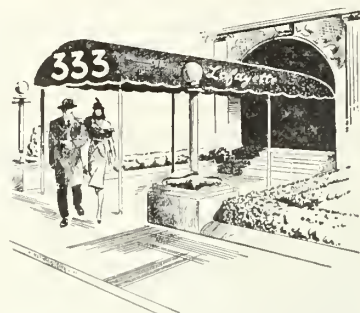
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Programme 9

WEDNESDAY, MAY 9, 1945

### PROGRAMME

|   |             |
|---|-------------|
| HUNGARIAN MARCH "Rakoczy" . . . . .                     | Berlioz     |
| OVERTURE to "Die Fledermaus" . . . . .                  | Strauss     |
| *INTERMEZZO from "Goyescas" . . . . .                   | Granados    |
| WALTZ OF THE FLOWERS from "Nutteracker" Suite . . . . . | Tchaikovsky |

### THE STAR-SPANGLED BANNER

|  |                        |
|--|------------------------|
| LATIN AMERICAN SUITE . . . . .               | Keith Brown—Langendoen |
| Fiesta—Black Orchid (Tango)—Paprika (Rhumba) |                        |
| (First Concert Performance)                  |                        |

|  |       |
|--|-------|
| CONCERTSTÜCK for Piano and Orchestra . . . . . | Weber |
| Soloist: LEO LITWIN                            |       |

|   |                   |
|---|-------------------|
| GERSHWINIANA . . . . .                                | Arranged by Bodge |
| ST. LOUIS BLUES . . . . .                             | Handy—McBride     |
| RUSSIAN SAILORS' DANCE from "The Red Poppy" . . . . . | Glière            |

Among those present: Mt. Ida Junior College,  
the Municipal Women's Association

\* Pops Recording

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THURSDAY, MAY 10, 1945

Programme 10

PAUL CHERKASSKY, Conducting

PROGRAMME

INTRODUCTION to Act III, "Lohengrin" . . . . . Wagner  
OVERTURE to "Phèdre" . . . . . Massenet  
BERCEUSE . . . . . Jaernefelt  
INTRODUCTION AND WEDDING MARCH from  
"The Golden Cockerel" . . . . . Rimsky-Korsakov

THE STAR-SPANGLED BANNER

FINLANDIA, Symphonic Poem . . . . . Sibelius  
INTERMEZZO from "Carmen" . . . . . Bizet  
FINALE, Symphony No. 5 in E minor . . . . . Tchaikovsky

\*VOICES OF SPRING, Waltzes . . . . . Strauss  
SNOW WHITE AND THE SEVEN DWARFS, Selection . . . . . Churchill-Bodge  
\*STRIKE UP THE BAND . . . . . Gershwin

*Among those present: The Fisher School, the Katharine  
Gibbs School, the Arlington Baptist Church*

\* Pops Recording

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MARION FITCH

JANE POOR

Programme 11

FRIDAY, MAY 11, 1945

### PROGRAMME

\*POMP AND CIRCUMSTANCE, March . . . . . Elgar  
OVERTURE to "Rosamunde" . . . . . Schubert  
AIR ON THE G STRING . . . . . Bach-Wilhelmj  
GYPSY DANCE from "Carmen" . . . . . Bizet

### THE STAR-SPANGLED BANNER

GAÎTE PARISIENNE . . . . . Offenbach  
ORPHEAN CLUB OF LASSELL JUNIOR COLLEGE

George Sawyer Dunham, Conductor  
Mrs. Franklin E. Leland, Accompanist

Holiday Song . . . . . William Schuman  
Orchestrated by George Sawyer Dunham

The Skylark's Song . . . . . Mendelssohn  
When I Bring You Colored Toys . . . . . Carpenter  
Coronation Scene from "Boris Gondonov" . . . . . Moussorgsky

Arranged for Women's Voices by George Sawyer Dunham

### GOING BING'S WAY †

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

### TICO TICO †

ON THE ESPLANADE . . . . . Brown-Langendoen  
Among those present: Lasell Junior College, Norwood High School

\* Pops Recording

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**RAIMU** in

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with MICHELE MORGAN

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## POP-OVERS

### FRENCH MILITARY MARCH — SAINT-SAËNS

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

There was great mutual interest between Liszt and Saint-Saëns, as a result of which the young Frenchman became a brilliant exponent of the veteran Hungarian virtuoso's invention, the tone-poem.

The "Algerian Suite" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition. Saint-Saëns summarizes his intentions under the subtitle, "Picturesque Impressions of a Voyage to Algeria."

**CLASSICAL SYMPHONY.** In 1916 and 1917, respectively, Prokofieff created a tremendous stir of outrage and admiration among Russian musical conservatives and moderns by introducing his "Seythian" Suite and his choral-orchestral Incantation, "They Are Seven." In 1918 he confounded the conservatives and drew smiles from the moderns with his "Classical" Symphony.

**OVERTURE TO "PHÈDRE."** Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

Although the youth is guiltless, Theseus believes otherwise. Frenzied with jealousy, he invokes the aid of Neptune for the youth's punishment. Accordingly, Hippolytus is killed when his chariot horses run away with him when confronted by a sea monster.

Restored to life by Æsculapius, the youth is taken to Italy by Diana, and lives there happily ever after.

The tragic mood is established by the sombre opening measures of the overture. Phèdre's saddening passion is voiced by a clarinet theme. An oboe motif seems to represent the noble Hippolytus and his rebuff. The jealous wrath of Theseus, the departure of the youth in his chariot, and the fateful implications for him and for Phèdre are now suggested. Sounded by violins in unison, comes Phèdre's last plea for the Prince's love. The storm and runaway are pictured next, followed by the brooding theme with which the overture began.

### LUKAS FOSS.

Recent recipient of a Guggenheim Fellowship, Lukas Foss now aged 23, had established himself by the age of 18 as one of our most gifted composers, on the strength of his chamber music. In the last two years he has added to his standing by the merits of his works for full orchestra.

### ON THE ESPLANADE.

Jacobus Langendoen, first 'cello of the Pops Orchestra and long esteemed as a composer, made the skilful orchestration from the piano composition of Keith Brown who heads the Music Department of Mt. Ida Junior College.

### THE RED POPPY — RHEINHOLD GLIÈRE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

(Continued on page 12)

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COMMonwealth 1850

Programme 12

SATURDAY, MAY 12, 1945

### PROGRAMME

#### THE STAR-SPANGLED BANNER

#### \*ENTRANCE OF THE GUESTS INTO THE WARTBURG

from "Tannhäuser"

OVERTURE, "Fingal's Cave" ("The Hebrides") . . . . . Wagner

DANZA PIEMONTESE NO. 1 . . . . . Mendelssohn

\*EMPEROR Waltzes . . . . . Sinigaglia

FINALE, Symphony No. 4 in F minor . . . . . Strauss

FINALE, Symphony No. 4 in F minor . . . . . Tchaikovsky

#### CARLOS PINFIELD, Conducting

SUITE from the Ballet, "Sylvia" . . . . . Delibes

The Huntresses of Diana—Pizzicati—Processional of Bacchus

\*MEDITATION from "Thaïs" . . . . . Massenet

Solo Violin: Julius Theodorowicz

\*OKLAHOMA! Selection . . . . . Rodgers-Bodge

MOLLY ON THE SHORE . . . . . Grainger

YANKEE DOODLE WENT TO TOWN . . . . . Morton Gould

Among those present: The Boston Simmons Club (25th  
Annual Simmons Night at the Pops); the American  
Association of University Women; the Boston  
Councils, Girl Scouts, Inc., and Boy Scouts of  
America, Inc.

The first part (8:30-9:30) of this programme will be broadcast by  
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\* Pops Recording

BALDWIN PIANO

# 33

## FINE BREWS

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## SIXTY YEARS OF POPS



A "Promenade Concert" in Boston Music Hall (from Harper's Bazar 1892)

### How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.

(Continued on page 21)



## POP-OVERS

(Continued from page 9)

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

### BALLET OF THE HOURS, FROM "LA GIOCONDA."

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

### SYMPHONIC VARIATIONS — CÉSAR FRANCK

Written the year the Pops began, this concerto for piano and orchestra was first performed the following year (1886) in Paris, with Diémer as soloist.

Franck, reputed in France as the greatest organist after Sebastian Bach, was eclipsed at the piano by many of his own contemporaries.

The composition and performance of Franck's only symphony, the popular D minor, followed those of the Symphonic Variations by three years in each case.

One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discourser of melody.

### PLOT OF "THE BAT," OPERETTA BY J. STRAUSS.

Through an oversight about keeping himself in harmony with the law, Gabriel Eisenstein, Viennese banker, has to pay a forfeit of eight days in jail. As he prepares to fortify himself for a simple diet by eating his fill of a hotel-prepared meal brought to his house, his friend, Falke, drops in, with a more entertaining idea. Let him delay a little in surrendering himself to the law and at-

tend a party which the young Russian spendthrift, Prince Orlofsky is giving that night. Eisenstein bids farewell to his wife, Roselinde, as if on his way to jail.

Meanwhile, Roselinde is visited by an old flame re-kindled, her former singing teacher, Alfred. He will console her for her husband's absence. Whereupon he dons Gabriel's smoking jacket and proceeds to devour the splendid meal. As he enjoys it, the warden arrives to convey to jail one Gabriel Eisenstein, whom he has never seen. Naturally, he assumes that Alfred is the man in question. Here is a pretty howdy-do for Roselinde. Alfred decides to be a martyr to save her in this tense situation, and allows the warden's mistake in identity to continue. In fact, he adds to the mistake by taking such an affectionate farewell of Roselinde as makes a powerful impression on the warden, leaves Roselinde breathless, angry and unable to protest — and delightfully rewards him in advance for his sacrifice.

At Orlofsky's party, Falke introduces Eisenstein as the Marquis Renard. After considerable gaiety, the "Marquis" amuses the guests by recounting the comical experience he had had some months before by depositing Falke, after a masquerade party, on a public street blissfully enjoying a wine-induced slumber in the costume of a bat. Upon awaking in broad daylight in this unique attire, Falke had been the object of no end of hilarity on the part of the public. After the laughter of the guests, a Hungarian countess graces the party. Eisenstein becomes very attentive. She is masked, and no amount of argument on his part will induce her to disclose her face or name. When he accuses her of deception she responds by singing characteristic music of "her native Hungary." Shortly after obtaining his watch, she departs. Another guest with whom Eisenstein becomes very much taken is Chevalier Chagrin. They pledge eternal brotherhood.

The scene changes to the jail.

(Continued on page 27)



*With the Silt  
of a Strauss Waltz*

# Gotham

**AMERICAN CHAMPAGNE**  
*and*  
**SPARKLING BURGUNDY**  
NATURALLY FERMENTED IN THE BOTTLE

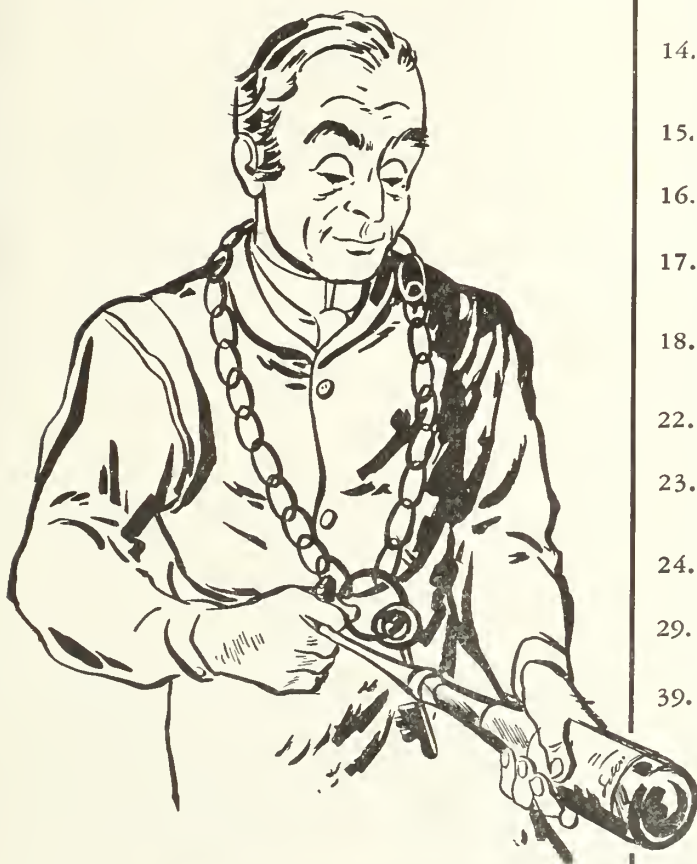
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**C. PAPPAS COMPANY, INC.**

# PASTENE'S

## "Estate Bottled"

### AMERICAN WINES



PASTENE WINE & SPIRITS CO., Inc.  
BOSTON, MASSACHUSETTS

*Distributors for the New England States*

POPS No.

SEE WINE LIST ON PAGE 15

7. *Livermore Sauterne*  
Without doubt — one of the finest Sauternes produced in America — Agreeably sweet.
8. *Livermore Dry Sauterne*  
An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
9. *Livermore Haut Sauterne*  
A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
A moderately dry red wine.
23. *Napa Cabernet 1939*  
Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
A rich ruby Port of full body.
59. *Mission Cream Sherry*  
A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
Pleasantly sweet, rich and tasty.
62. *Superior Port*  
A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
Semi-sweet — full.
65. *Superior Muscatel*  
Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

## S. S. P. GOLD COAST WINES

S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## ★ GREAT WESTERN CHAMPAGNE

★ Today Great Western New York State Champagne is unquestionably the best known Champagne in America. It is a true Champagne made by the French method of slow fermentation in the bottle. From the 84-year-old cellars of the Pleasant Valley Wine Co. *On the Pops menu.*

## ★ GOLD COAST VERMOUTH

★ We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## ★ COCKBURN SMITHES PORTS

★ The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

## DUFF GORDON SHERRIES



★ World famous shippers of Sherry, their name is known wherever English is spoken. The Solera stocks of this famous old house are the largest in the world, assuring uniformly high quality and a wide range of fine wines.

# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |  |
|---|---|------|--|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |  |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |  |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |  |

## WHITE WINES

|    |   |      |      |
|----|---|------|------|
| 4  | Inglenook Riesling 1939 . . . . .                 | 1.50 |      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00 |      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 | 1.25 |
| 9  | Pastene Livermore Haut Sauterne . . . . .         | 1.75 | 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 |      |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 | 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 |      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 | 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |      |

## RED WINES

|    |   |      |      |
|----|---|------|------|
| 19 | Inglenook Red Wine 1940 . . . . .                 | 1.75 | 1.25 |
| 21 | Inglenook Cabernet 1938 . . . . .                 | 2.25 | 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 | 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 |      |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |      |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |      |
| 29 | Pastene California Chianti . . . . .              | 2.25 |      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |      |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |  | Bot. | Glass  |
|----|--|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                    | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                 | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                     | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                     | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                   | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi Sweet) . . . . .      | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .           | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .        | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                  | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .           | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                       | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                     | 2.00 |        |
| 52 | Valliant Port . . . . .                            | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                      | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . . | 2.25 | .30    |
| 55 | Dubonnet Dry . . . . .                             | .35  |        |
| 56 | Vermouth Dry . . . . .                             | .25  |        |
|    |  |      | ½ Bot. |
| 57 | Pastene Dinner Port (Tawny) . . . . .              | 2.25 |        |
| 58 | Pastene Dessert Port (Ruby) . . . . .              | 2.25 |        |
| 59 | Pastene Mission Cream Sherry . . . . .             | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . . (Semi-Sweet)  | 2.25 |        |
| 62 | Pastene Port . . . . .                             | 2.25 |        |
| 63 | Pastene Pale Dry Sherry . . . . .                  | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                    | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                         | 1.75 | 1.25   |

## BEER AND ALE

|   |     |
|---|-----|
| Jacob Ruppert Ale and Beer . . . . .                      | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .                  | .30 |
| "Light Pickwick" and "Pickwick<br>Regular Ale" . . . . .  | .25 |
| Black Horse Ale . . . . .                                 | .50 |
| Hanley's Ale . . . . .                                    | .25 |
| Famous Narragansett Light Ale and<br>Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                                  | .30 |

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|                                     |     |
|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### CAKES AND APPETIZERS

|                    |     |
|--------------------|-----|
| Pretzels           | .10 |
| Cheese Wafers      | .10 |
| Spice Cake         | .15 |
| Assorted Tea Cakes | .15 |
| Fudge Cake         | .10 |
| Vienna Tea Cakes   | .15 |
| Assorted Cookies   | .10 |

### ICE CREAM

|                    |   |
|--------------------|---|
| Vanilla            | . |
| Chocolate          | . |
| Coffee             | . |
| Special of the Day | . |
| Cherry Sundae      | . |
| Pineapple Sundae   | . |
| Strawberry Sundae  | . |

### KEMP'S CHOCOLATES

|                               |   |
|-------------------------------|---|
| Signature Assortment, 1/2 lb. | . |
|-------------------------------|---|

### KEMP'S

#### SALTED NUTS

|                                   |   |
|-----------------------------------|---|
| "Step-A-Head" Mixed Nuts, 1 lb.   | 1 |
| Peanuts, 1/2 lb.                  | . |
| Selected Spanish Peanuts, 1/2 lb. | . |
| Salted Selected Pecans, 5 1/2 oz. | . |
| Selected Mixed Nuts, 6 1/2 oz.    | . |
| Fancy Cashews, 7 oz.              | . |
| Extra Fancy Almonds, 7 oz.        | 1 |

*Wine List on page 15*

All prices listed are our ceiling prices unless  
By O.P.A. regulations, our ceiling prices are our h

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##### Silex Coffee

|                               |     |
|-------------------------------|-----|
| Coffee, Individual Pots . . . | .20 |
| Tea, Individual Pots . . .    | .20 |
| Coffee or Tea . . .           | .20 |

#### FRESH FRUIT DRINKS

|                                 |     |
|---------------------------------|-----|
| s Tingle . . . . .              | .25 |
| onade . . . . .                 | .20 |
| a Lemonade . . . . .            | .25 |
| ret Lemonade . . . . .          | .40 |
| Punch (non-alcoholic) . . . . . | .25 |
| ret or Sauterne Punch . . . . . | .40 |

#### GINGER ALE, ETC.

|  |      |
|--|------|
| and Spring Pale Dry 7 oz. . . . .        | .15  |
| and Spring Pale Dry 12 oz. . . . .       | .25  |
| P PUNCH served in pitchers . . . . .     | 1.00 |
| sh Fruit Lemonade, in pitchers . . . . . | 1.00 |
| ARET OR SAUTERNE                         |      |
| PUNCH served in pitchers . . . . .       | 1.40 |

, in which case they are below ceiling price.  
 of these prices are available for your inspection.

#### MINERAL WATERS

|                                   |     |
|-----------------------------------|-----|
| Poland Spring Water 7 oz. . . . . | .10 |
| Poland Club Soda 6 oz. . . . .    | .10 |

#### CIGARS

|                              |     |
|------------------------------|-----|
| Coronas Chicas . . . . .     | .15 |
| Overland Londres . . . . .   | .15 |
| Overland Perfectos . . . . . | .20 |
| Partages Belvedere . . . . . | .30 |
| Belinda Belvedere . . . . .  | .30 |

#### INTERNATIONAL CIGAR BRANDS

|                               |     |
|-------------------------------|-----|
| La Corona Belvedere . . . . . | .20 |
| La Corona Perfectos . . . . . | .25 |
| Corona Chicas . . . . .       | .25 |
| Corona Corona . . . . .       | .35 |
| Obsiquios . . . . .           | .30 |

*Wine List on page 15*



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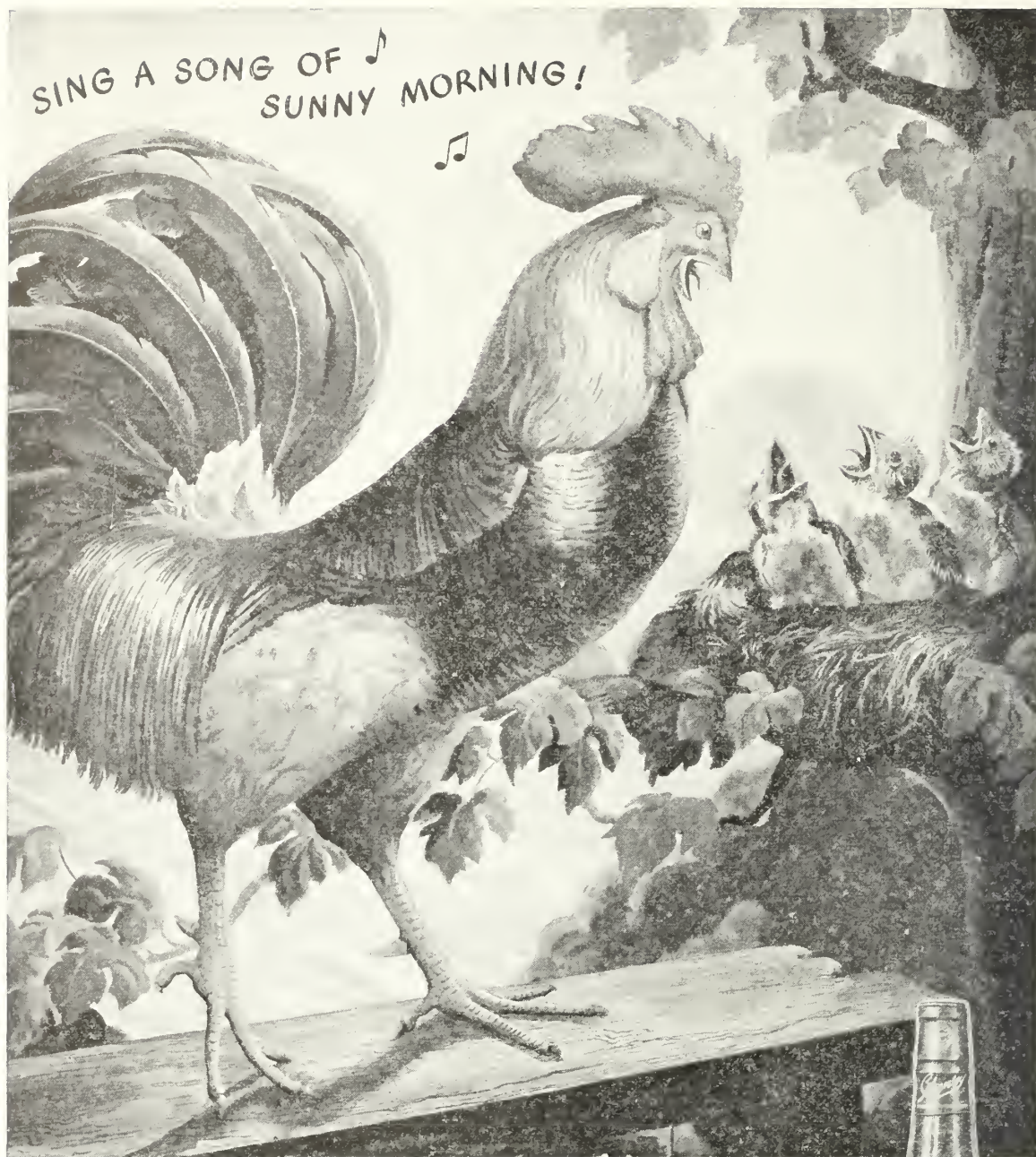
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Programme 14

MONDAY, MAY 14, 1945

### PROGRAMME

PROCESSIONAL OF BACCHUS from "Sylvia" . . . . . Delibes  
\*OVERTURE to "Mignon" . . . . . Thomas  
\*LARGO from "Xerxes" . . . . . Handel  
RIDE OF THE VALKYRIES . . . . . Wagner

### THE STAR-SPANGLED BANNER

\*VARIATIONS on "Pop Goes the Weasel" . . . . . Cailliet  
Theme—Fugue—Minuet—In Jerusalem—Music Box—À la Jazz  
\*BALLET OF THE HOURS from "La Gioconda" . . . . . Ponchielli  
EMMANUEL COLLEGE GLEE CLUB

Directed by Emma Ecker

Accompanist: Maria Mazzone

Orpheus with his Lute . . . . . Edward German  
Andalucia . . . . . Lecuona  
Regina Coeli . . . . . Grassi  
Alma Mater

VICTOR HERBERT FAVORITES . . . . . Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're

Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy Love

Song—Kiss Me Again—The Irish Have a Great Day Tonight

HAWAIIAN WAR CHANT . . . . . Abreu-Bodge

KNIGHTSBRIDGE, March from "London Suite" . . . . . Coates

Among those present: Emmanuel College Alumnae

\* Pops Recording

Association, Aristos Club.

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COM. 1814

(Continued from page 11)

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

### *Is "Pops" from "Popular" or "Popping" Corks?*

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
An everyday young man,  
A commonplace type  
With a stick and a pipe  
And a half-bred black and tan —  
Who thinks suburban hops  
More fun than Monday Pops;  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops."

(Continued on page 23)

## CHOPIN MUSIC

Used in the picture

### "A SONG TO REMEMBER"

\*Minute Waltz in D $\flat$ , \*Mazurka in D $\flat$ ,  
\*Fantasie Impromptu, Etude A $\flat$ , Polonaise  
A $\flat$ , Scherzo in B $\flat$ , Etude in E major,  
Nocturne E $\flat$ , Berceuse, \*Waltz, in C $\sharp$   
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Programme 15

TUESDAY, MAY 15, 1945

### PROGRAMME

\*WASHINGTON POST, March . . . . . *Sousa*  
\*OVERTURE to "Der Freischutz" . . . . . *Weber*  
MINUET FOR STRINGS . . . . . *Bolzoni*  
POLOVETZIAN DANCES from "Prince Igor" . . . . . *Borodin*

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Soloist: KATHARINE FOY '41

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Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

ANDALUCIA . . . . . *Lecuona-Gould*  
YANKEE DOODLE WENT TO TOWN . . . . . *Gould*

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ARTIST - JOSÉ ITURBI

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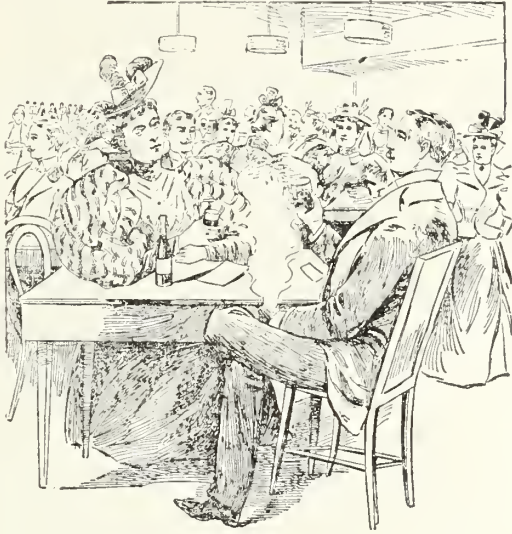
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(Continued from page 21)

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

### THE GAY SOCIETY GIRL AT THE POPS.



### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

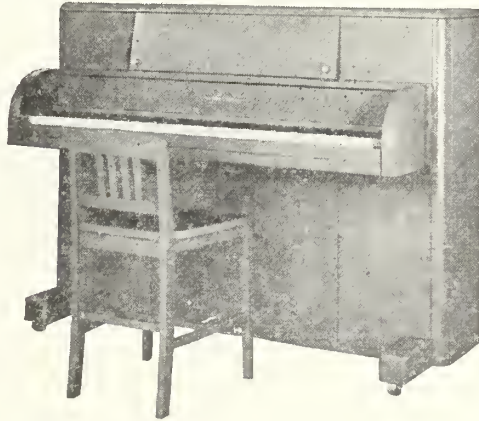
Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the

(Continued on page 24)

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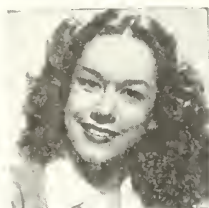
classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



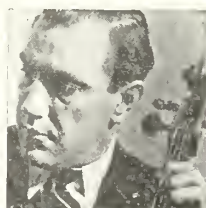
Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

(Continued on page 27)



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WEDNESDAY, MAY 16, 1945

PROGRAMME

|   |            |
|---|------------|
| ONLY ONE VIENNA, March . . . . .              | Schrammel  |
| WALTZES from "Der Rosenkavalier" . . . . .    | R. Strauss |
| BALLET MUSIC from "Rosamunde" . . . . .       | Schubert   |
| OVERTURE to "The Beautiful Galatea" . . . . . | Suppé      |

THE STAR-SPANGLED BANNER

|   |         |
|---|---------|
| OVERTURE to "Die Fledermaus" . . . . .                            | Strauss |
| CONCERTO FOR PIANO AND ORCHESTRA in A major, K. No. 488 . . . . . | Mozart  |
| I. Allegro  |         |
| II. Adagio  |         |
| III. Allegro assai  |         |

Soloist: JAN SMETERLIN

|  |                   |
|--|-------------------|
| *WINE, WOMAN AND SONG, Waltzes . . . . .   | Strauss           |
| THE OLD REFRAIN . . . . .  | Kreisler          |
| *SALUTE TO OUR FIGHTING FORCES . . . . .   | Arranged by Bodge |
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(Continued from page 24)

A history of the Pops shows many changes in their conductors, two or three often dividing a season:  
(*Music Hall*)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach  
(*Mechanics Hall*)
- 1900 Max Zach, Gustav Strube  
(*Symphony Hall*)
- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 }
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre  
Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## POP-OVERS

(Continued from page 12)

Chevalier Chagrin, Eisenstein's newest and dearest chum, is really the warden. When the "Marquis Renard" arrives to begin his imprisonment, he is amazed to be confronted by Chevalier Chagrin. On confessing that he is really Eisenstein, he is told by the warden that he is confused because Eisenstein is already in a cell. When Eisenstein learns that Alfred has been impersonating him, he sets to work to get the details. Donning the costume, wig, and glasses of his lawyer, who has rushed in, he questions Alfred. He is in a fury at Alfred's boldness, and contemplates drastic action. However, his hands are tied when Roselinde appears at the jail, shows him the missing watch, and demands to know what he has to say about himself and that Hungarian countess. She fails to explain that she herself was the masked countess. In the uproar Falke discloses that Orlofsky's party and all that happened before, during and after it, are part of a monumental joke by which he has gotten even with Eisenstein for exposing him to the public, costumed as a bat. And he leaves Eisenstein to cement his friendship with the Chevalier Chagrin by eight days of association in the Chevalier's delightful jail.

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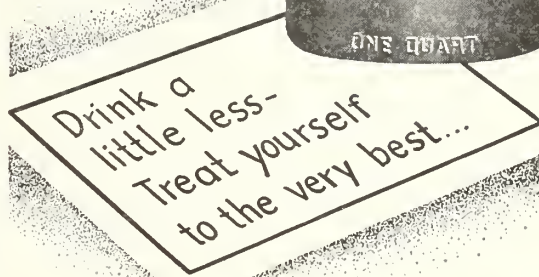


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| 1812 (Ouverture Solennelle)            | <i>Tchaikovsky</i>       | OBERON — Parts 1 and 2              | <i>von Weber</i> 12043   |
| Album DM-515                           | Price \$2.50             | POET AND PEASANT                    | <i>von Suppé</i> 11986   |
| Album DM-776                           | Price \$4.50             | RIENZI                              | <i>Wagner</i>            |
| FAVORITE OVERTURES                     |                          | Album M-569                         | Price \$2.50             |
| Album DM-746                           |                          | ROMAN CARNIVAL (Le Carnaval Romain) | <i>Berlioz</i> 12135     |
| FREISCHUTZ — Parts 1 and 2             | <i>von Weber</i> 12040   | SECRET OF SUZANNE                   | <i>Wolf-Ferrari</i> 4412 |
| LA GAZZA LADRA ("The Thieving Magpie") | <i>Rossini</i> 13751     | WILLIAM TELL                        | <i>Rossini</i>           |
| MERRY WIVES OF WINDSOR                 | <i>Nicolai</i> 12533     | Album M-456                         | Price \$2.00             |
| MIDSUMMER NIGHT'S DREAM                |                          | ZAMPA                               | <i>Hérold</i> 13647      |
| Parts 1 and 2                          | <i>Mendelssohn</i> 11919 |                                     |                          |
| Part 3                                 | <i>Mendelssohn</i> 11920 |                                     |                          |

### OPERA

|                                      |                          |   |                          |
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| AIDA — BALLET SUITE — Parts 1 and 2  | <i>Verdi</i> 11985       | LA GIOCONDA — Dance of the Hours—       |                          |
| AIDA — GRAND MARCH (Act 2)           | <i>Verdi</i> 11885       | Parts 1 and 2                           | <i>Ponchielli</i> 11833  |
| AIDA — GRAND MARCH (Act 2)           | <i>Verdi</i> 11897       | LE PROPHETE — CORONATION MARCH (Act IV) | <i>Meyerbeer</i>         |
| CAVALLERIA RUSTICANA — Intermezzo    | <i>Mascagni</i> 4303     | Album M-968                             | Price \$2.00             |
| EUGEN ONEGIN — Polonaise             | <i>Tchaikovsky</i> 12429 | LOHENGRIN — PRELUDE TO ACT III          | <i>Wagner</i> 10-1091    |
| FAUST — BALLET MUSIC                 | <i>Gounod</i> 13830      | NATOMA — Dagger Dance                   | <i>Herbert</i> 11932     |
| GOYESCAS — Intermezzo                | <i>Granados</i> 12429    | SAMSON AND DELILAH — Bacchanale         | <i>Saint-Saëns</i> 12318 |
| JEWELS OF THE MADONNA — Dance of the |                          | TANNHAUSER — Entrance of the Guests     | <i>Wagner</i> 12448      |
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| CAPRICCIO ESPAGNOL                  |                                  | DRINK TO ME ONLY WITH THINE EYES             |                                  |
| Parts 1 and 2                       | <i>Rimsky-Korsakov</i> 11827     | Arranged by <i>Pochon</i>                    | 4322                             |
| Parts 3 and 4                       | <i>Rimsky-Korsakov</i> 11828     | EILI, EILI                                   | Arranged by <i>Jacchia</i> 12536 |
| CAPRICCIO ITALIEN                   | <i>Tchaikovsky</i>               | ENTRANCE OF THE LITTLE FAUNS                 | <i>Piérné</i> 4319               |
| Album DM-632                        | Price \$2.50                     | ESPANA RAPSODIE (Spanish Rhapsody)           |                                  |
| Album DM-776                        | Price \$4.50                     | Parts 1 and 2                                | <i>Chabrier</i> 4375             |
| CAUCASIAN SKETCHES                  | <i>Ippolitov-Ivanov</i>          | FUGUE A LA GIGUE                             | <i>Bach-Cailliet</i> 10-1076     |
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| IN THE MOUNTAIN PASS                |                                  | HUNGARIAN DANCES NOS. 5 and 6                | <i>Brahms</i> 4321               |
| IN THE VILLAGE                      |                                  | HUNGARIAN RHAPSODY No. 1                     | <i>Liszt</i> 13596               |
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| PRELUDE IN G MINOR   | <i>Rachmaninoff</i> 11922     |
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| REVE ANGELIQUE (Kamennoi Ostrow)                           | <i>Rubinstein</i> 12191       |
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## BALLET MUSIC

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| (Czardas — Dance of the Automatons — Waltz) |                                |
| DANCE OF THE HOURS (from "La Gioconda")     | <i>Ponchielli</i> 11833        |
| FAUST BALLET MUSIC                          | <i>Gounod</i> 13830            |

|  |                       |
|--|-----------------------|
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| THE INCREDIBLE FLUTIST — Suite from  | <i>Piston</i>         |
| Album M-621  | Price \$2.50          |
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## WALTZES

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| ARTISTS' LIFE WALTZ | <i>Strauss</i> 12194      |
| CITRONEN WALTZ      | <i>Strauss</i> 11894      |
| DANUBE WAVES        | <i>Ivanovici</i> 12510    |
| EMPEROR WALTZ       | <i>Strauss</i> 12195      |
| ESPAÑA WALTZ        | <i>Waldteufel</i> 4461    |
| ESTUDIANTE WALTZ    | <i>Waldteufel</i> 10-1024 |

|                        |                          |
|------------------------|--------------------------|
| EUGEN ONEGIN — Waltz   | <i>Tchaikovsky</i> 4565  |
| FAUST — WALTZES        | <i>Gounod</i> 10-1009    |
| SKATERS WALTZ          | <i>Waldteufel</i> 4396   |
| SLEEPING BEAUTY WALTZ  | <i>Tchaikovsky</i> 11932 |
| VOICES OF SPRING WALTZ | <i>Strauss</i> 4387      |

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| EMPEROR WALTZ              |
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| VIENNA BLOOD WALTZ         |
| WINE, WOMAN AND SONG WALTZ |
| Album M-445                |

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| INCREDIBLE FLUTIST — Suite   | Piston                      | STAR-SPANGLED BANNER   | Key, Smith and Arnold 4430    |
| Album DM-621   | Price \$2.50                | STRIKE UP THE BAND   | Gershwin 11823                |
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| JAZZ PIZZICATO   | Foster-Shulman 4569         | TOY TRUMPET  | Scott 4456                    |
| OH, SUSANNAH   | Rodgers 11-8742             | TURKEY IN THE STRAW  | Guion 4390                    |
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# MARCHES

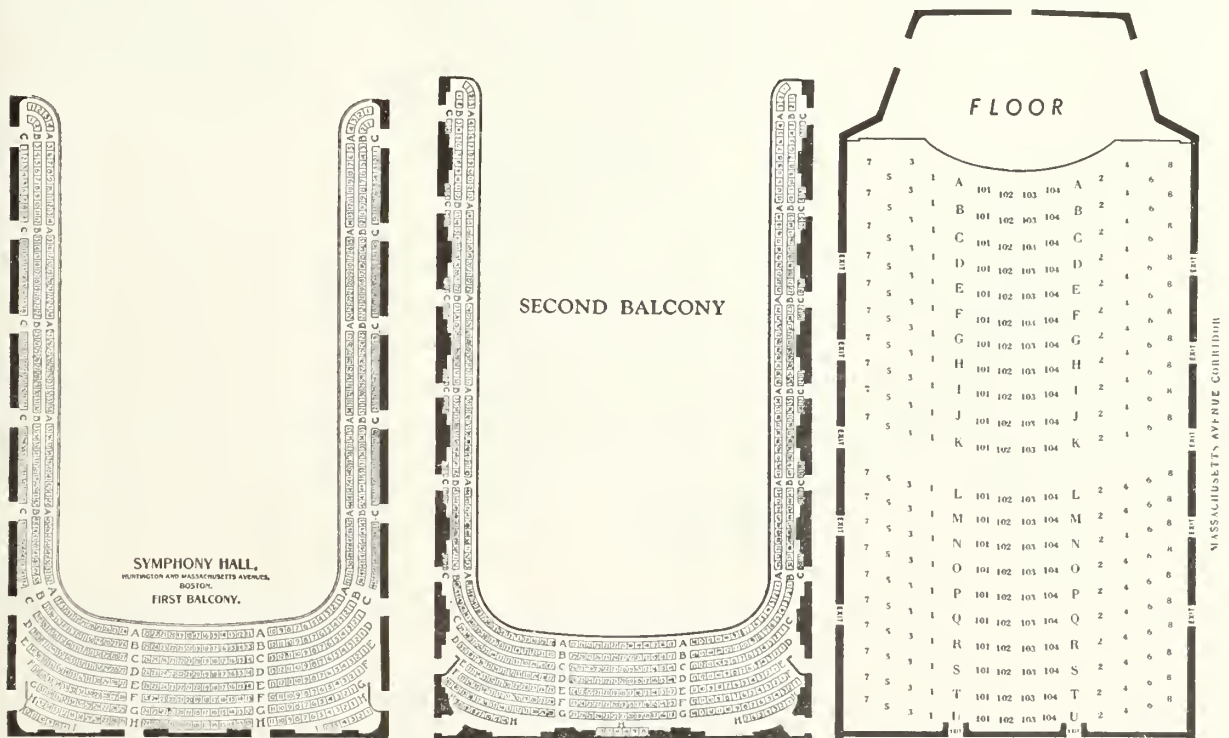
|                            |              |   |                   |
|----------------------------|--------------|---|-------------------|
| AIDA — GRAND MARCH (Act 2) | Verdi 11885  | ENTRANCE OF THE BOYARDS                 | Halvorsen 12175   |
| EGYPTIAN MARCH             | Strauss      | MARCH OF THE LITTLE LEAD SOLDIERS       | Pierné 4314       |
| Album EM-1 or 10-1019      |              | MARCHE SLAVE                            | Tchaikovsky 12006 |
| PERSIAN MARCH              | Strauss      | MARCHE MILITAIRE                        | Schubert 4314     |
| Album EM-1 or 10-1019      |              | POMP AND CIRCUMSTANCE                   | Elgar 11885       |
| INDIGO MARCH               | Strauss      | SEMPER FIDELIS                          | Sousa 4392        |
| Album EM-1 or 10-1020      |              | STARS AND STRIPES FOREVER               | Sousa 4392        |
| "GYPSY BARON" MARCH        | Strauss      | STRIKE UP THE BAND                      | Gershwin 11823    |
| Album EM-1 or 10-1020      |              | WASHINGTON POST MARCH                   | Sousa 4501        |
| CORONATION MARCH           | Meyerbeer    | WEDDING MARCH — MIDSUMMER NIGHT'S DREAM | Mendelssohn 11920 |
| Album M-968                | Price \$2.00 |   |                   |
| EL CAPITAN                 | Sousa 4501   |   |                   |

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| RHAPSODY IN BLUE                                    | Gershwin | Album DM-358 | Price \$2.50 |
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|---------------------------------------|----------------|-------------|--------------|
| LE PROPHETE: Coronation March         | Meyerbeer      |             |              |
| LOHENGIN: Prelude to Act III          | Wagner         |             |              |
| SHEEP AND GOAT WALKIN' TO THE PASTURE | Guion          | Album M-968 | Price \$2.00 |
| AT DAWNING                            | Cadman-Herbert |             |              |



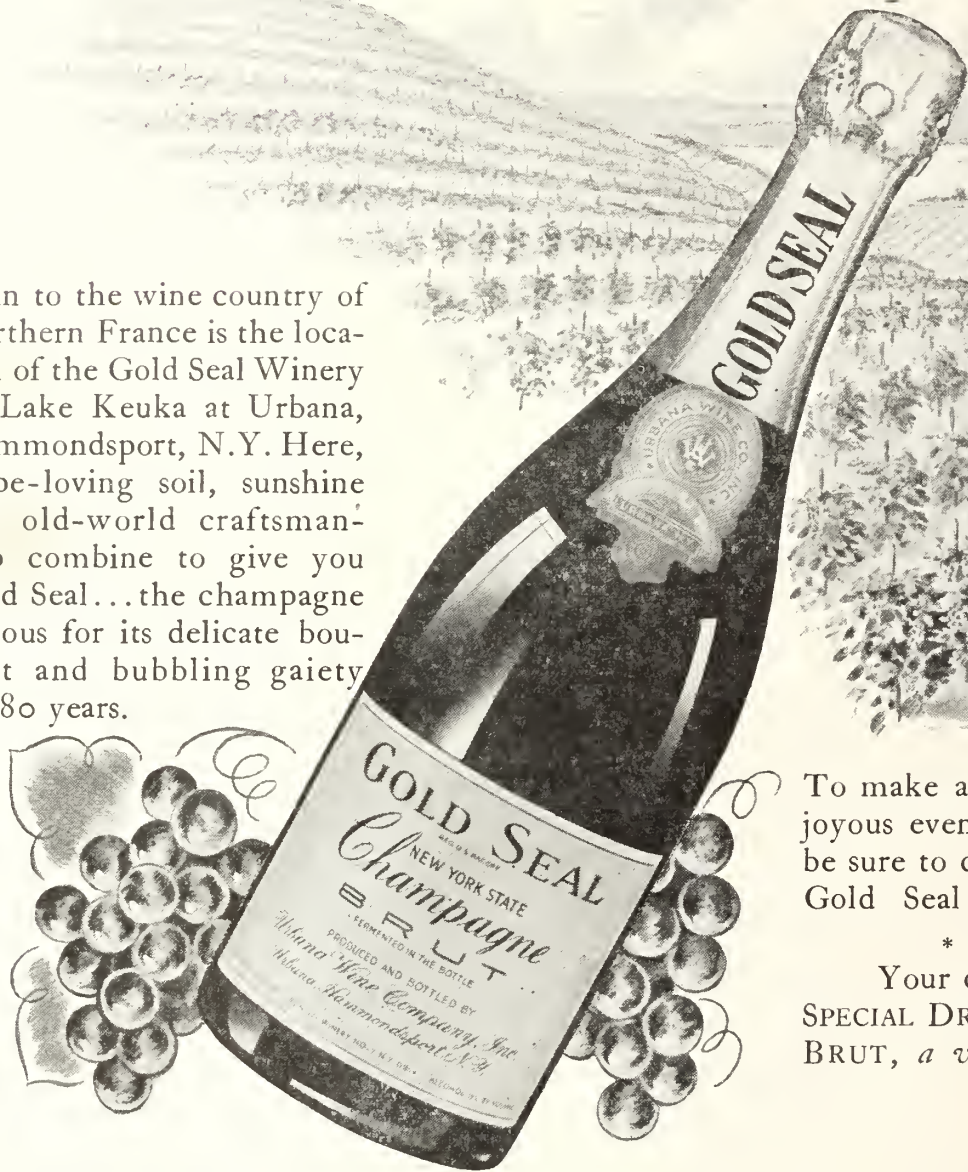
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Programme 15

TUESDAY, MAY 15, 1945

Number 3

PROGRAMME

|   |         |
|---|---------|
| *WASHINGTON POST, March . . . . .               | Sousa   |
| *OVERTURE to "Der Freischutz" . . . . .         | Weber   |
| MINUET FOR STRINGS . . . . .                    | Bolzoni |
| POLOVETZIAN DANCES from "Prince Igor" . . . . . | Borodin |

THE STAR-SPANGLED BANNER

|  |          |
|--|----------|
| BALLET SUITE from "Le Cid" . . . . .   | Massenet |
| Castillane—Andalouse—Aubade—Navarraise |          |

|  |        |
|--|--------|
| SYMPHONIC VARIATIONS for Piano and Orchestra . . . . . | Franck |
| Soloist: KATHARINE FOY '41                             |        |

|  |                   |
|--|-------------------|
| GOING BING'S WAY . . . . .   | Arranged by Bodge |
| Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—<br>Ac-cen-tchu-ate The Positive |                   |

|                     |               |
|---------------------|---------------|
| ANDALUCIA . . . . . | Lecuona-Gould |
|---------------------|---------------|

|                                      |       |
|--------------------------------------|-------|
| YANKEE DOODLE WENT TO TOWN . . . . . | Gould |
|--------------------------------------|-------|

Among those present: The Boston Branch, Alumnae  
Association of Vassar College.

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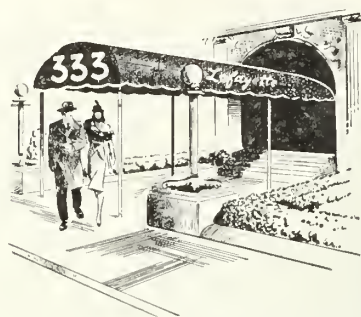
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Programme 16

WEDNESDAY, MAY 16, 1945

## PROGRAMME

|   |            |
|---|------------|
| ONLY ONE VIENNA, March . . . . .              | Schrammel  |
| WALTZES from "Der Rosenkavalier" . . . . .    | R. Strauss |
| BALLET MUSIC from "Rosamunde" . . . . .       | Schubert   |
| OVERTURE to "The Beautiful Galatea" . . . . . | Suppe      |

## THE STAR-SPANGLED BANNER

|   |         |
|---|---------|
| OVERTURE to "Die Fledermaus" . . . . .                            | Strauss |
| CONCERTO FOR PIANO AND ORCHESTRA in A major, K. No. 488 . . . . . | Mozart  |
| I. Allegro  |         |
| II. Adagio  |         |
| III. Allegro assai  |         |

Soloist: JAN SMETERLIN

|  |                   |
|--|-------------------|
| *WINE, WOMAN AND SONG, Waltzes . . . . .                         | Strauss           |
| THE OLD REFRAIN . . . . .  | Kreisler          |
| *SALUTE TO OUR FIGHTING FORCES . . . . .                         | Arranged by Bodge |
| Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh— |                   |
| When the Caissons Go Rolling Along—God Bless America             |                   |
| Auspices, Hecht Neighborhood House.                              |                   |

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THURSDAY, MAY 17, 1945

Programme 15

PROGRAMME

\*POMP AND CIRCUMSTANCE, March . . . . . Elgar  
ROUMANIAN RHAPSODY . . . . . Enesco  
POLKA from "Schwanda, the Bagpipe Player" . . . . . Weinberger  
\*ROSES FROM THE SOUTH, Waltzes . . . . . Strauss

THE STAR-SPANGLED BANNER

CONCERTO in D minor for Two Violins and String Orchestra . . . . . Bach  
I. Vivace  
II. Largo  
III. Finale: Allegro

Soloists:

Lucille Wetherbee '45 and Margaret Torbert '46

\*BOLERO . . . . . Ravel

GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tu-ate The Positive

TICO TICO†

KNIGHTSBRIDGE March from "London Suite" . . . . . Coates  
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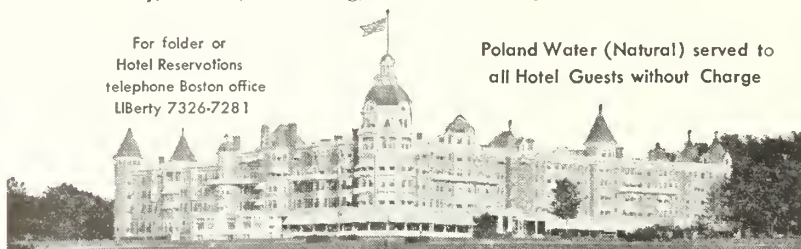
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MARION FITCH

JANE POOR

Programme 18

FRIDAY, MAY 18, 1945

MALCOLM HOLMES, Conducting

### PROGRAMME

|   |                |
|---|----------------|
| *POMP AND CIRCUMSTANCE, March . . . . . | Elgar          |
| *THE ROMAN CARNIVAL Overture . . . . .  | Berlioz        |
| *HORA STACCATO . . . . .                | Dinicu-Heifetz |
| FINALE, Fourth Symphony . . . . .       | Tchaikovsky    |

### THE STAR-SPANGLED BANNER

|   |            |
|---|------------|
| TRIUMPHAL MARCH from "Peter and the Wolf" . . . . . | Prokofieff |
| *THE INCREDIBLE FLUTIST . . . . .                   | Piston     |
| WHEN JOHNNY COMES MARCHING HOME . . . . .           | Gould      |

|                                |               |
|--------------------------------|---------------|
| *EMPEROR Waltzes . . . . .     | Strauss       |
| HOLIDAY for Strings . . . . .  | Rose          |
| *OKLAHOMA! Selection . . . . . | Rodgers-Bodge |

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## POP-OVERS

### "DER FREISCHUETZ"—WEBER.

Italian and French opera composers so thoroughly understood how to command attention in the theatre, that their works were clamored for in German opera houses at the beginning of the nineteenth century, and German composers mimicked them. Rossini, for example, was rated not merely as the greatest Italian, but the greatest European, composer of opera. His fellow-countryman, Spontini, was the General Music Director of the Court Opera in Berlin. With the performance of Weber's "Der Freischuetz" there, in 1821, however, the native listeners were carried away with excitement on discovering that this work of one of their own composers was just as effective as an opera of foreign importation or an imitation of one, all the while regaling them with music, scenes, and characters which seemed typical of their own country. Here were familiar peasant types in familiar village and forest surroundings, with an eerie undercurrent of legendary evil magic from the oft-told tales of "Samiel, the Black Ranger"—and the triumph of peasant goodness of heart. At the final curtain, Carl Maria von Weber was the most popular musician in the land.

### STORY OF "DER FREISCHUETZ."

A remarkable fact, Bohemia is the scene of this "characteristically German" opera. (Could it be to obviate censorship difficulties?) The time is the beginning of the peace following the end of the Thirty Years' War, in 1648.

Agatha, daughter of the Prince of Bohemia's Chief Ranger, is beloved by the appealing young ranger, Max, who hopes to succeed her aged father in office, and by Kilian, a prosperous peasant. Following an ancient family custom, the Chief Ranger is to choose the best man for his successor and his son-in-law by trial of skill in a shooting contest. In some preliminary target practice, Max is amazed and crushed when his marksmanship, unrivaled up to now, is outdone by Kilian. Simple-hearted Max abjectly blames himself, and fails to observe the peculiar elation which his fellow-ranger, Caspar, betrays.

Caspar is a rejected suitor of Agatha. He has sold his soul to Samiel, the supernatural Black Huntsman, to gain revenge. Max's poor shooting was caused by magic. As Max broods, Caspar pretends great sympathy, and plies him with wine which he has drugged. Caspar promises a sure way of winning the contest. To prove what he can do, he hands his own gun to Max and bids him fire at an eagle which appears to be well out of range. Max fires and the eagle falls. Caspar says that this remarkable feat was due to a magic bullet, and that if Max really wants to win Agatha, he should go with him at midnight to the Wolf's Glen, and learn how to cast more such bullets. Max agrees. Meanwhile, Agatha is a prey to strange forebodings and omens. She leans from her window, looks up at the stars and prays.

Going ahead of Max to the Wolf's Glen, which the villagers hold in dread as a haunted spot in the forest, Caspar conjures up Samiel and offers to deliver Max to him if Samiel will extend the time, which was to have ended next day, for his own surrender. The Evil One accepts. Max makes his promised appearance, and Caspar sets to work with an incantation and moulds seven enchanted bullets. The accompanying music for the whole of the Wolf's Glen scene is powerfully expressive of the supernatural aspects, and of Max's uncontrollable dismay. It ends with a violent storm which rends trees and rocks. Samiel appears, and Max makes the sign of the cross and faints.

At the shooting contest the following day, Max makes three remarkable shots, thanks to the magic bullets. The Prince orders him to make a special shot at his signal, and Caspar seeks to cause that shot to pierce both the mark assigned by the Prince, and also the heart of Agatha. He supplies Max with a bullet which is dedicated to evil as payment for the privileges gained by

(Continued on page 12)

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COMMonwealth 1850

*Programme 19*

**SATURDAY, MAY 19, 1945**

## PROGRAMME

### THE STAR-SPANGLED BANNER

|   |                 |
|---|-----------------|
| PROCESSIONAL OF BACCHUS from the Ballet, "Sylvia" . . . . . | <i>Delibes</i>  |
| *OVERTURE to "Oberon" . . . . .                             | <i>Weber</i>    |
| *LARGO from "Xerxes" . . . . .                              | <i>Handel</i>   |
| *VARIATIONS on "Pop Goes the Weasel" . . . . .              | <i>Cailliet</i> |
| Theme—Fugue—Minnet—In Jernsalem—Music Box—A la Jazz         |                 |
| *BOLERO . . . . .   | <i>Ravel</i>    |

### ROLLAND TAPLEY, *Conducting*

|  |                          |
|--|--------------------------|
| BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . .  | <i>Strauss</i>           |
| *AVE MARIA . . . . .   | <i>Schubert-Wilhelmj</i> |
| SONG FEST, Melody  |                          |
| "Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart" |                          |
| *SALUTE TO OUR FIGHTING FORCES . . . . .   | <i>Arranged by Bodge</i> |
| Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—When the Caissons Go Rolling Along—God Bless America   |                          |

*Auspices: The Guild of the Infant Saviour.*

The first part (8:30-9:30) of this programme will be broadcast by  
The Blue Network under the sponsorship of the  
Allis-Chalmers Manufacturing Company.

\* Pops Recording

BALDWIN PIANO

# 33

## FINE BREWS

*blended into*

## ONE GREAT BEER



# SYMPHONY HALL

# POPS

Saturday, May 19, 1945

## SONG FEST, Medley

### PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,  
And smile, smile, smile.  
While you've a lucifer to light your fag,  
Smile, hoys, that's the style.  
What's the use of worrying?  
It never was worth while.  
So pack up your troubles in your old kit-bag.  
And smile, smile, smile.

### SMILES

There are smiles that make us happy,  
There are smiles that make us blue;  
There are smiles that steal away the tear-drops  
As the sunbeams steal away the dew.  
There are smiles that have a tender meaning  
That the eyes of love alone may see,  
But the smiles that fill my life with sunshine  
Are the smiles that you give to me.

### TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,  
When the clouds roll by, I'll come to you.  
Then the skies will seem more blue  
Down in lovers' lane, my dearie.  
Wedding bells will ring so merrily,  
Ev'ry tear will be a memory;  
So wait and pray each night for me,  
Till we meet again.

### IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,  
Where the love in your eyes I could see,  
When the voice that I heard, like the song of  
the bird,  
Seem'd to whisper sweet music to me;  
I could hear the dull huzz of the bee,  
In the blossoms as you said to me,  
"With a heart that is true,  
I'll be waiting for you,  
In the shade of the old apple tree."

### MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that  
grows,  
You may search ev'rywhere, hut none can  
compare  
With my wild Irish rose.  
My wild Irish rose, the dearest flow'r that  
grows,  
And some day for my sake, she may let me  
take  
The bloom from my wild Irish rose.

### TAKE ME OUT TO THE BALL GAME

Take me out to the hall game, take me out with  
the crowd,  
Buy me some peanuts and cracker-jack,  
I don't care if I never get back!  
Let me root root root for the home-team,  
If they don't win it's a shame—  
For it's one, two, three strikes,  
You're out at the old hall game.

## SWEET ADELINÉ

Sweet Adeline, my Adeline,  
At night, dear heart, for you I pine;  
In all my dreams your fair face beams;  
You're the flower of my heart, sweet Adeline.

## PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,  
With the blue ribbon on it,  
While I hitch old Dobbin to the shay,  
And through the fields of clover  
We will drive to Dover  
On our golden wedding day.

## THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town  
And there my true love sits him down, sits  
him down  
And takes his ease 'mid laughter free  
And never, never thinks of me.  
Fare thee well, for I must leave thee,  
Do not let this parting grieve thee,  
And remember that the best of friends must  
part, must part.  
Adieu, adieu, kind friends, adieu, adieu, adieu,  
I can no longer stay with you, stay with you;  
I'll hang my harp on a weeping willow tree,  
And may the world go well with thee.

## MAINE STEIN SONG

Fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing.  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

To the trees, to the sky!  
To the spring in its glorious happiness,  
To the youth, to the fire,  
To the life that is moving and calling us!  
To the Gods, to the Fates,  
To the rulers of men and their destinies;  
To the lips, to the eyes,  
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing.  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

## LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love  
with you;  
Let me hear you whisper that you love me, too.  
Keep the lovelight glowing in your eyes so true,  
Let me call you "Sweetheart"; I'm in love  
with you.





## *The Origin of the Pops*

The Pops owe something to the old European custom of combining music with refreshments. But their real origin, and the origin of the name itself, comes from London. It was in 1865 that Arthur Chappell added a supplementary series of "Saturday Pops" to his popular concerts at St. James Hall. Later there came the "Monday Pops"



referred to by W. S. Gilbert in "Patience." London's "Promenade Concerts" (Boston's Pops first went by that name) are older still, dating back to 1839, when they were instituted by Musard at the old English Opera House.

The Boston Pops, like the London ones, were established as a supplementary series — in 1885. They were the first "Pops," so-called, in America, but not the first popular concerts. As long ago as 1868, Theodore Thomas had begun summer concerts in New York, the Central Park Garden Concerts. But outdoor concerts, until not very many years ago, were mostly of the band variety. The Hollywood Bowl in California, where the summers are rainless, was the pioneer in this respect, in 1919. Arthur Fiedler, starting the Esplanade Concerts in Boston in 1929, was the pioneer in the Eastern states.

So far as refreshments are concerned, no other orchestra this side of the Atlantic has made a success of serving the larger part of the audience at tables while the music is in progress. During the last few years there has been a prodigious development in our principal cities of the pleasant custom of concerts on summer evenings, but they are in no sense "Pops." The programmes in most cases lean toward a more serious category. It would be

hard to find anywhere but in Boston's Pops a repertory as wide as the distance between Beethoven and "Tico Tico."

## *The New Sunday Series of Symphony Concerts*

If sixty years is a record career for summer concerts in America, sixty-four years is not unimpressive as symphony orchestras go. The Boston Symphony Orchestra has this seniority over the Pops, having in its fourth year (1885) increased its season with a summer pendant of what were then called "Promenade Concerts."

A prime reason for the establishment of the Pops was to give summer employment to the musicians of the Orchestra, but there were other reasons — reasons which still apply. The Pops have given pleasure to untold thousands, and in doing so have led those less practiced in musical listening persuasively into the fold of the winter concerts. There would be little use trying to describe to anyone who has not heard the famed Boston Symphony Orchestra under its famed conductor, Serge Koussevitzky, what that rare and special experience is like.



For the true devotees there are the two longer series of weekly concerts on Friday afternoons or Saturday evenings. For those interested in a shorter series of concerts approximately once a month through the season, there are the Monday evening series of six and also the series of six on Sunday afternoons. This series was instituted last year, and desirable tickets are still to be had for the season to come. Anyone who is interested in the longer

*(Continued on page 23)*

*Second Balcony Refreshment Service — End of Left Corridor*

[ 11 ]



## POP-OVERS

(Continued from page 9)

the preceding ones. On the Prince's bidding, Max fires at a dove. Just then, Agatha steps in the path of the bullet. But she is saved by a wreath she wears, which has been made from white roses blessed by a holy hermit. Caspar drops to the ground cursing Heaven, as Samiel rises before him. The Prince demands an explanation from Max for these strange events. When Max confesses his complicity with the Black Huntsman, through Caspar, the Prince wants to banish him from Bohemia for life. But when Agatha and the hermit plead that Max is really a noble youth, unfairly brought to evil-doing, the Prince merely puts him on probation for a year. All present happily look forward to his marriage to Agatha in a twelvemonth.

"LE CID"—MASSENET (1842-1912).

This French operatic masterpiece, rated among Massenet's three highest achievements for the lyric stage, was first produced in 1885. The Spanish dances take their basic inspiration from music which the composer heard while a wedding was being celebrated in a room beneath his own while he was staying in a Spanish hotel.

This music in Spanish vein by a typically French composer is one link in a very curious chain of circumstances concerning Spanish music. Spanish orchestral composers began to utilize thematic material from the folk songs and dances of Spain at a very late date, after a rather long history of composers of various other nations using this material.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, "The Father of Russian Music." In 1845, traveling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the "original and

hitherto unexploited" music of Spain. In Madrid he composed his "Spanish Overture No. 1" based on an Arragonese jota which he heard played on a guitar in Valladolid. After his return to Russia he composed his "Spanish Overture No. 2, Night in Madrid." It was based on two songs he had heard sung in Madrid by a muleteer. This work dates from 1847.

In 1875 Lalo produced his "Symphonie Espagnole." Its Rondo, according to Gilbert Chase's "The Music of Spain," bears a pronounced rhythmic analogy to a theme in "jota" style in the Sonata in G major (Longo No. 104) of Domenico Scarlatti, the Neapolitan who lived and composed in Madrid from 1729 to 1754. A month after Lalo's work, the first performance of Bizet's "Carmen" took place. However much French music posing as Spanish may be found in the opera, Bizet got the famous "Fate" motive from a jota (Spanish dance form) made into a song by Manuel Garcia, the Elder.


In 1883, Chabrier brought out his Rhapsody, "Espana," the most Spanish orchestral composition produced up to that date either inside or outside of Spain, since Glinka's two works. Rimsky-Korsakov's "Capriccio Espagnol" appeared in 1887.

The "Father of Spanish Music," Isaac Albeniz (1860-1909), did not begin to publish his collection of piano pieces entitled "Iberia," until 1906. De Falla's opera, "La Vida Breve," was composed in 1905, but was not performed until 1913, at Nice; at Paris the year following; and not in Madrid until that year. The opera of Enrique Granados, "Goyescas," was produced in 1916. De Falla's ballet, "The Three Cornered Hat," came out in 1919.

"ROSAMUNDE" BALLET MUSIC—SCHUBERT (1797-1828).

These enchanting ballet measures are from incidental music to a play produced in Vienna in 1823 and lasting exactly two nights. In view of this date, it may seem puzzling to read that the Frenchman Leo Delibes (1836-

(Continued on page 27)



With the Silt  
of a Strauss Waltz

# Gotham

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**SPARKLING BURGUNDY**  
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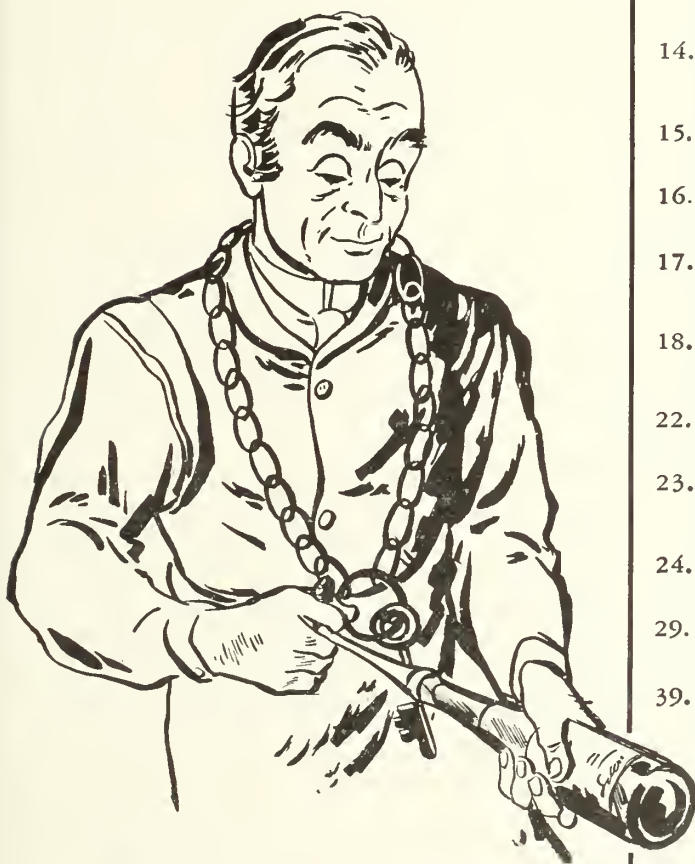
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# PASTENE'S

## "Estate Bottled"

### AMERICAN WINES



PASTENE WINE & SPIRITS CO., Inc.  
BOSTON, MASSACHUSETTS

*Distributors for the New England States*

POPS No.

SEE WINE LIST ON PAGE 15

7. *Livermore Sauterne*  
Without doubt — one of the finest Sauternes produced in America — Agreeably sweet.
8. *Livermore Dry Sauterne*  
An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
9. *Livermore Haut Sauterne*  
A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
A moderately dry red wine.
23. *Napa Cabernet 1939*  
Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
A rich ruby Port of full body.
59. *Mission Cream Sherry*  
A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
Pleasantly sweet, rich and tasty.
62. *Superior Port*  
A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
Semi-sweet — full.
65. *Superior Muscatel*  
Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

**S. S. P. GOLD COAST WINES**  
S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## ★ GREAT WESTERN CHAMPAGNE

★ Today Great Western New York State Champagne is unquestionably the best known Champagne in America. It is a true Champagne made by the French method of slow fermentation in the bottle. From the 84-year-old cellars of the Pleasant Valley Wine Co. *On the Pops menu.*

## ★ GOLD COAST VERMOUTH

★ We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## ★ COCKBURN SMITHES PORTS

★ The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

## DUFF GORDON SHERRIES



★ World famous shippers of Sherry, their name is known wherever English is spoken. The Solera stocks of this famous old house are the largest in the world, assuring uniformly high quality and a wide range of fine wines.

# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |
|---|---|------|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |

## WHITE WINES

|    |   |           |
|----|---|-----------|
| 4  | Ingenlook Riesling 1939 . . . . .                 | 2.00      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25      |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25      |

## RED WINES

|    |   |           |
|----|---|-----------|
| 19 | Ingenlook Red Wine 1940 . . . . .                 | 1.75 1.25 |
| 21 | Ingenlook Cabernet 1938 . . . . .                 | 2.25 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25      |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25      |
| 28 | Valliant Burgundy . . . . .                       | 2.25      |
| 29 | Pastene California Chianti . . . . .              | 2.25      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75       |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |  | Bot. | Glass  |
|----|--|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                    | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                 | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                     | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                     | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                   | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .      | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .           | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .        | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                  | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .           | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                       | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                     | 2.00 |        |
| 52 | Valliant Port . . . . .                            | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                      | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . . |      | .30    |
| 55 | Dubonnet Dry . . . . .                             |      | .35    |
| 56 | Vermouth Dry . . . . .                             |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .              | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .              | 2.25 |        |
| 59 | Pastene Mission Cream Sherry . . . . .             |      |        |
| 61 | Pastene Cucamonga Muscatel (Semi-Sweet) . . . . .  | 2.25 |        |
| 62 | Pastene Port . . . . .                             | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                  | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                    | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                         | 1.75 | 1.25   |

## BEER AND ALE

|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

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|                                     |     |
|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### CAKES AND APPETIZERS

|                    |     |
|--------------------|-----|
| Pretzels           | .10 |
| Cheese Wafers      | .10 |
| Spice Cake         | .15 |
| Assorted Tea Cakes | .15 |
| Fudge Cake         | .10 |
| Vienna Tea Cakes   | .15 |
| Assorted Cookies   | .10 |

*Wine List on page 15*

### ICE CREAM

|                    |   |
|--------------------|---|
| Vanilla            | . |
| Chocolate          | . |
| Coffee             | . |
| Special of the Day | . |
| Cherry Sundae      | . |
| Pineapple Sundae   | . |
| Strawberry Sundae  | . |

### KEMP'S CHOCOLATES

Signature Assortment, ½ lb. .

### KEMP'S SALTED NUTS

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| "Step-A-Head" Mixed Nuts, 1 lb. | . |
| Peanuts, ½ lb.                  | . |
| Selected Spanish Peanuts, ½ lb. | . |
| Salted Selected Pecans, 5½ oz.  | . |
| Selected Mixed Nuts, 6½ oz.     | . |
| Fancy Cashews, 7 oz.            | . |
| Extra Fancy Almonds, 7 oz.      | . |

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By O.P.A. regulations, our ceiling prices are as shown.



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# AGAIN - *this Year*

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### MENU

*Second Balcony Service End of Left Corridor*

#### COFFEE AND TEA

##### Silex Coffee

|                                   |     |
|-----------------------------------|-----|
| Hot Coffee, Individual Pots . . . | .20 |
| Hot Tea, Individual Pots . . .    | .20 |
| Cold Coffee or Tea . . .          | .20 |

#### FRESH FRUIT DRINKS

|                                   |     |
|-----------------------------------|-----|
| Orange Tingle . . .               | .25 |
| Lemonade . . .                    | .20 |
| Strawberry Lemonade . . .         | .25 |
| Orange Punch . . .                | .40 |
| Apple Punch (non-alcoholic) . . . | .25 |
| Orange or Sauterne Punch . . .    | .40 |

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| Poland Spring Pale Dry 7 oz. . .    | .15  |
| Poland Spring Pale Dry 12 oz. . .   | .25  |
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| Fresh Fruit Lemonade, in pitchers . | 1.00 |
| ORANGE OR SAUTERNE                  |      |
| PUNCH served in pitchers . . .      | 1.40 |

and, in which case they are below ceiling price  
 of these prices are available for your inspection

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| Poland Club Soda 6 oz. . .    | .10 |

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*Wine List on page 15*



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 . . . the first of six  
 such awards.



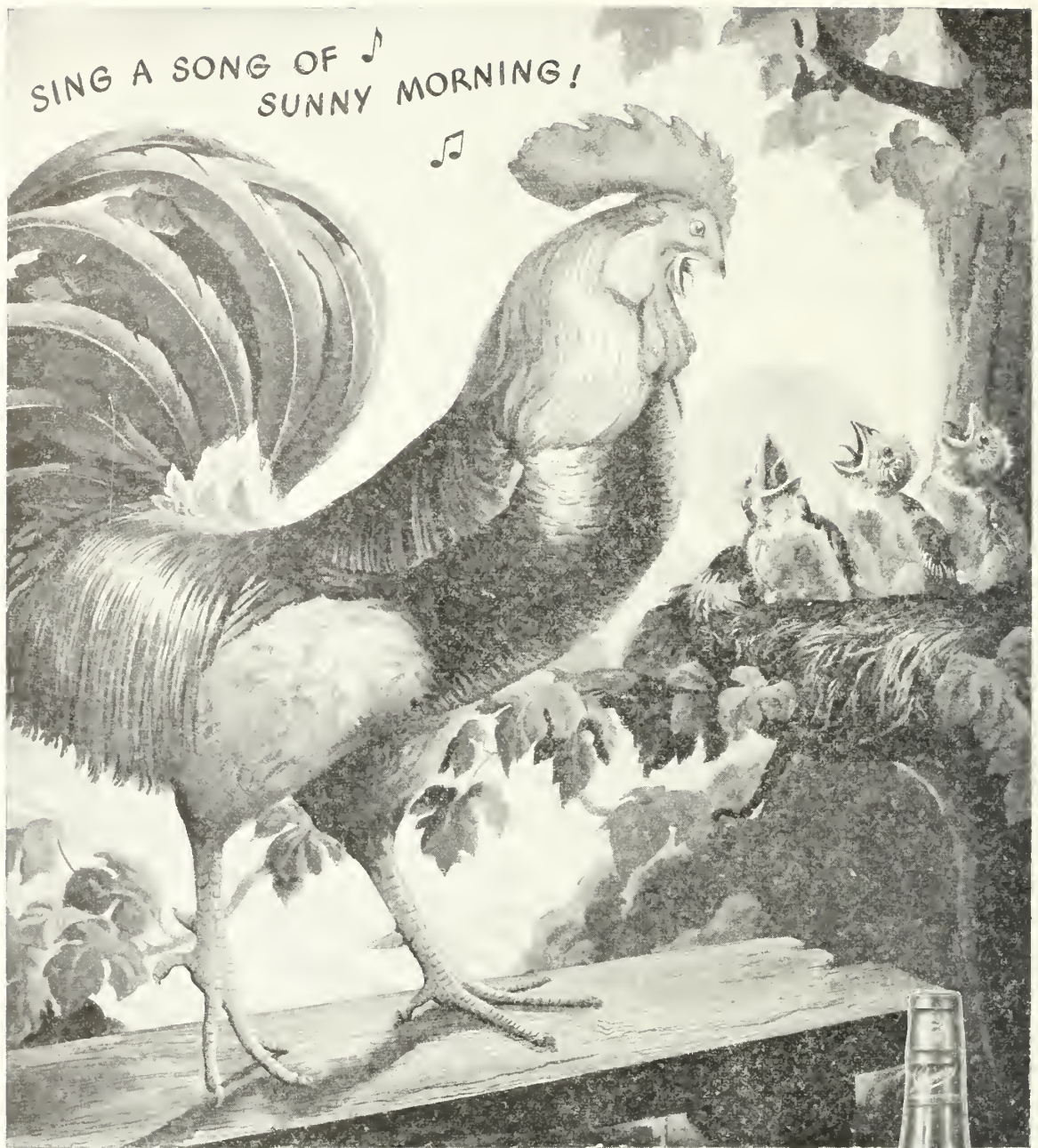
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---

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---

SUNDAY, MAY 20, 1945

*Programme 20*

PROGRAMME  
(Revised)

HUNGARIAN MARCH "Rakoczy" . . . . . *Berlioz*  
OVERTURE to "Rosamunde" . . . . . *Schubert*  
BERCEUSE . . . . . *Jaernefelt*  
\*BACCHANALE from "Samson and Delilah" . . . . . *Saint-Saëns*

---

THE STAR-SPANGLED BANNER

CONCERTO for Piano and Orchestra, Op. 35 . . . . . *Shostakovitch*

- I. Allegro moderato
- II. Lento
- III. Moderato
- IV. Allegro con brio

*Soloist: HAROLD RUBENS*

*Trumpet: MARCEL LAFOSSE*

\*BOLERO . . . . . *Ravel*

---

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\*JEALOUSY, Gypsy Tango . . . . . *Gade*  
GERSHWINIANA . . . . . *Arranged by Bodge*

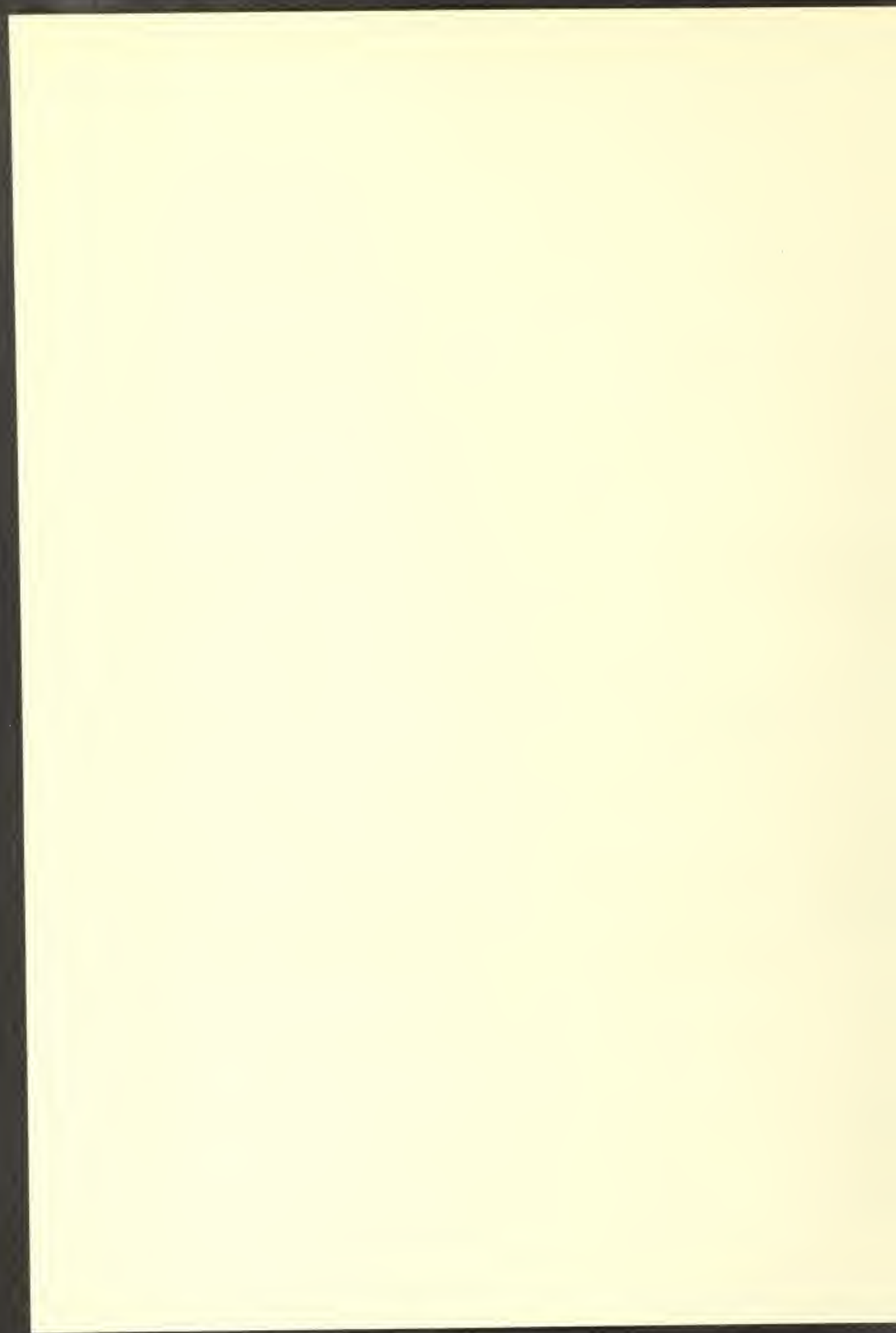
*Among those present: The Beth Israel Hospital Junior Auxiliary,  
Salem Teachers College Glee Club, Beth Israel Nurses  
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[illegible]



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1945

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Nocturne E $\flat$ , Berceuse, \*Waltz, in C $\sharp$   
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*Programme 21*

MONDAY, MAY 21, 1945

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MONDAY, MAY 21, 1945

BOSTON UNIVERSITY NIGHT  
JACOBUS LANGENDOEN, *Conducting*  
PROGRAMME

ENTRANCE OF THE GLADIATORS . . . . . *Fucik*  
OVERTURE to "Oberon" . . . . . *Weber*  
\*INTERMEZZO from "Goyescas" . . . . . *Granados*  
\*ESPAÑA, Rhapsody . . . . . *Chabrier*

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BOSTONIA Suite . . . . . *Brown-Langendoen*  
Boston Common (Polka)—Sunday on Beacon Hill (Meditation)—  
On the Esplanade (March)

RECITATIVE AND AIR OF THE QUEEN OF NIGHT from "The Magic Flute" *Mozart*  
*Soprano: NORA GARNER RIGGS*

OVERTURE to "Tannhäuser" . . . . . *Wagner*

BOSTON UNIVERSITY SONGS

*Conducted by Dr. JAMES R. HOUGHTON*

"Clarissima" . . . . . *B. C. Patterson '11*  
"Hail, Boston University" . . . . . *Mrs. M. H. Gulesian*  
Verse Sung by Dr. James R. Houghton  
"Boston University Hymn" . . . . . *John P. Marshall*  
TALES FROM THE VIENNA WOODS, Waltzes . . . . . *Strauss*  
GOING BING'S WAY . . . . . *Arranged by Bodge*  
Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
\* Pops Recording Ac-cen-tchu-ate The Positive *BALDWIN PIANO*

## BOSTON UNIVERSITY HYMN

DANIEL L. MARSH

JOHN P. MARSHALL

1

O glorious thy name and fame,  
Resplendent from thy youth!  
O radiant the holy flame  
That lights thy lamp of Truth!  
O Boston University,  
O Alma Mater dear,  
We'll cherish, love and honor thee,  
And thy great name revere.

3

O beautiful thy colors' gleam,  
The scarlet and the white,  
When Love and Life mean all they seem,  
Courageous for the Right!  
O Boston University,  
O Alma Mater brave,  
We'll boldly stand for purity  
Where'er thy banners wave.

2

O wonderful thy Charter's aim —  
High Learning's perfect flower  
And Virtue's fruit. Let these proclaim  
Thy nurture and thy power.  
O Boston University,  
O Alma Mater true,  
We'll strive to make the Future free,  
And thus thy goal pursue.

4

O Vision Splendid! Thine the art  
To make all visions real:  
The call to serve with all the heart  
Is blazoned on thy seal.  
O Boston University,  
O Alma Mater fine,  
We'll live to give reality  
To thine ideals divine.

## CLARISSIMA

RALPH W. TAYLOR

BRENTON C. PATTERSON

1

Heart of old Trimountain town,  
Thru the ages extend thy renown!  
Past and present join in song,  
Thy praises to prolong,  
Afar shines thy clear beacon light  
Ever guiding to truth and to right,  
Dear Boston University,  
Be thy fair dominion long.

2

Laud we thy Puritan birth;  
And do tribute to thy sterling worth.  
True to thee thy every son,  
By bonds of love made one!  
Our laurels we bring to thy shrine,  
All our life's full attainment is thine.  
Old Boston, we will turn to thee,  
Wherever our course may run.

### *Chorus*

Join we all in loving praise,  
Sing her triumph clear;  
Honor the name of enduring fame  
With rev'rent lays.  
Sound afar her glory true,  
Hail with cheer on cheer!  
Clarissima mater alma! Old B. U.

## HAIL, BOSTON UNIVERSITY

DANIEL L. MARSH

MRS. M. H. GULESIAN

1

All hail to thee, beloved school,  
Old Boston's soul revealing  
In love of country's highest rule,  
In poetry's finest feeling.  
Valor of Massachusetts Bay  
Lives in thy spirit here today.  
With such a heart, thou shalt prevail,  
Hail, Alma Mater, hail, all hail!

2

All hail to thee, mentor of youth,  
Our guide to wisdom's fountain,  
Still lives in thy brave quest of truth,  
Adventurous Old Trimountain;  
And Beacon Hill's far famous light  
Burns in thy torch of learning bright,  
A light that shines o'er hill and dale,  
Hail, Alma Mater, hail, all hail!

### *Chorus*

Hail, worthy school of Boston town,  
Fair Boston University.  
Hail, stalwart school of world renown,  
Strong Boston University.  
Founders decreed thy purpose to be  
Learning and virtue and piety.  
Still true to them, thou wilt not fail:  
Hail, Alma Mater, hail, all hail!





or shorter series is invited to inquire for particulars at the subscription office.

### *Hit Tunes at the Pops*

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)

- 1932 "Wintergreen for President" ("Of Three I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 Intermezzo (Prévost)
- 1943 { "Deep in the Heart of Texas" (Swander)  
"Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)

### *Refreshments in the Balconies*

Ice cream and soft drinks are served at the end of the Second Balcony left corridor. Beers and wines also are served in the First Balcony lobby and at the end of the First Balcony left corridor.

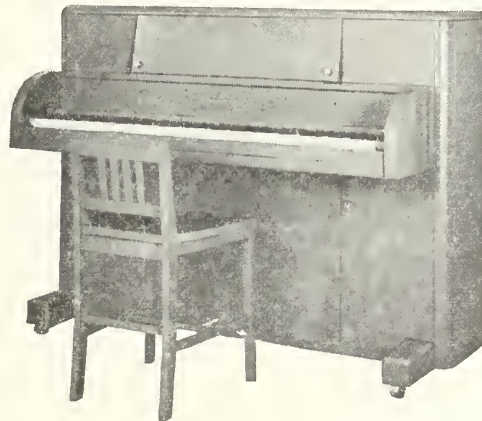
### THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

- (Music Hall)
- 1885 Adolf Neuendorff
- 1886 John C. Mullaly

(Continued on page 24)

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*Second Balcony Refreshment Service — End of Left Corridor*

[ 23 ]



- 1887 Adolf Neuendorff  
 1888 Franz Kneisel, Adolf Neuendorff  
 1889 Adolf Neuendorff  
 1890 (There were no Pops in this year)  
 1891 Timothee Adamowski, Eugen Gruenberg  
 1892 }  
 1893 } Timothee Adamowski  
 1894 }  
 1895 Signor Antonio de Novellis  
 1896 Max Zach  
 1897 Max Zach, Leo Schulz  
 1898 Max Zach, Gustav Strube  
 1899 Max Zach

*(Mechanics Hall)*

- 1900 Max Zach, Gustav Strube

*(Symphony Hall)*

- 1901 } Max Zach, Gustav Strube  
 1902 }  
 1903 } Timothee Adamowski  
 1904 }  
 1905 } Timothee Adamowski, Gustav Strube  
 1906 }  
 1907 } Timothee Adamowski, Max Zach, Gustav Strube  
 1908 } Gustav Strube, Arthur Kautzenbach  
 1909 } Gustav Strube, Arthur Kautzenbach, André Maquarre  
 1910 }  
 1911 } Gustav Strube, André Maquarre  
 1912 }  
 1913 } Otto Urack, André Maquarre, Clement Lenom  
 1914 }  
 1915 } André Maquarre, Ernst Schmidt, Clement Lenom  
 1916 } Ernst Schmidt, Clement Lenom, André Maquarre  
 Autumn season, Josef Pasternack  
 1917 André Maquarre, Agide Jacchia  
 1918-1926 Agide Jacchia  
 1927-1929 Alfredo Casella  
 1930- Arthur Fiedler

## BOSTON'S POPS

*Quoted from "The Musical Scene" by Virgil Thomson (Alfred A. Knopf, 1945)*

Every city has some kind of summer concert series offering a mixed repertory of music old and new from which the frankly lighter veins of composition are not excluded. New York takes its Philharmonic concerts at the Lewisohn Stadium without much admixture of popular tunes. The Goldman Band provides us our dosage necessary of military marches, of selections from operetta, of Viennese waltzes, of popular overtures and suites no longer considered respectable to hear at two-dollar concerts, or even at the Stadium.

Boston's particular version of all this is its famous Pop Concerts. These take place in Symphony Hall with "The Boston Pops Orchestra," Arthur Fiedler leading. (I should like to add his name to those of Smallens and Barlow as an excellent and thoroughly experienced American conductor.) For the Pops season all the seats are removed from the main floor and the inclination of this made level so that it can be filled with tables. Food and drink is offered reasonably.

This set-up seems normal enough, though no other American city has ever been able to reproduce it. What the Boston customers get is all the pleasures of a Continental café plus a concert of the Boston Symphony Orchestra. There are no outdoor noises or bugs. The air-conditioning is mild. Smoking is permitted. The service is silent and satisfactory. The repertory is uninhibited. The house is packed with music lovers of all ages, and there are lots of young men with their

*Continued on page 27*



Munsel



Piatigorsky



Arrau &amp; Szigeti



Anderson



Heifetz

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 FRITZ KREISLER in his only Boston appearance  
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 JAMES MELTON, popular Tenor of the Metropolitan Opera, radio and movies  
 \*GREGOR PIATIGORSKY, "The Greatest Cellist of our day" Koussevitzky  
 DON COSSACK RUSSIAN MALE CHORUS AND DANCERS  
 \*AMERICAN BALLAD SINGERS—A lively folk history of America  
 PAUL DRAPER and LARRY ADLER—Famous Dancer paired with the Harmonica virtuoso  
 \*JENNIE TOUREL—"Without parallel since Flagstad" N. Y. Herald-Tribune  
 JAN SMETERLIN—The only Boston recital by the great Polish pianist. Chopin program  
 \*MACK HARRELL—Metropolitan Opera baritone and one of our great song interpreters  
 \*ISAAC STERN—1st Symphony Hall concert by the new genius of the violin  
 \*ARRAU and SZIGETI—Beethoven program by the South American pianist and notable violinist  
 EZIO PINZA—ARTUR RUBINSTEIN—\*SERKIN—\*GOLDOVSKY

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24 SATURDAY EVENING CONCERTS  
6 SUNDAY AFTERNOON CONCERTS  
6 MONDAY EVENING CONCERTS



TUESDAY, MAY 22, 1945

PROGRAMME

\*CORONATION MARCH from "The Prophet" . . . . . Meyerbeer  
 OVERTURE to "Coriolanus" . . . . . Beethoven  
 \*LARGO from "Xerxes" . . . . . Handel

*Violin Solo: Julius Theodorowicz*

\*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss

THE STAR-SPANGLED BANNER

CONCERTO for Piano and Orchestra, Op. 35 . . . . . Shostakovitch

- I. Allegro moderato
- II. Lento
- III. Moderato
- IV. Allegro brio

*Soloist: HAROLD RUBENS  
 Trumpet: MARCEL LAFOSSE*

MARCHE SLAVE . . . . . Tchaikovsky

POPOVER, for Clarinet and Orchestra . . . . . McBride

*Soloist: ROBERT McBRIDE*

VICTOR HERBERT FAVORITES . . . . . Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're  
 Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy  
 Love Song—Kiss Me Again—The Irish Have a Great Day Tonight

WINTERGREEN FOR PRESIDENT . . . . . Gershwin

The Knights of Pythias—King Solomon Lodge No. 18  
 have taken the floor.

*Also present: The Watertown High School Band.*

• Pops Recording

BALDWIN PIANO

# CRESTA BLANCA



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BUY MORE WAR BONDS

(Continued from page 24)

girls. This is the fifty-sixth season of the series and Mr. Fiedler's twelfth as conductor.

The charm of these evenings is partly due to food and tobacco and democratic assembly and partly, of course, to the music. Really it is due to the contiguity of all these. But the music itself has a charm quite rare and unexpected these days that is due to the application of the Boston Symphony's excellent musicianship to a whole range of musical repertory that seldom gets properly played at all. The standard symphonies are always getting themselves well played. The Sousa marches and the more popular overtures occasionally get themselves rendered well enough. But there is a whole section of the musical library that seems destined either to constantly inadequate execution or to complete neglect. I mean pieces like Handel's Largo, the waltzes of Strauss and Waldteufel, Schubert's Serenade, Saint-Saëns's "The Animals' Carnival," Chabrier's "España," Tchaikovsky's "Marche Slave" and "1812," and many another works perennially loved by all.

This repertory, known to the music publishing trades as "popular classics and semi-classics," is the bridge between simple song and the high art realms of music. It is what enables everybody to understand Beethoven and Mozart. It is the door through which young people enter into the magic domain of musical comprehension. It is infinitely touching to hear it played with loving care by such a band and listened to with lively ears by such an alert audience as Boston's.

The Boston Pops are really a lovely success story. They have no budget troubles. They have no audience troubles. They have no program troubles. They just play everything and play it beautifully, and everybody loves them and comes ever night to hear them and to eat sandwiches with beer or to sip cool punches and juleps in the friendly ambience of good old Symphony Hall.

— June 8, 1941

## POP-OVERS

(Continued from page 12)

1891) is called, after Beethoven, the first 19th century composer of ballet music sufficiently good for concert performance. The explanation lies in the fact that Schubert's "Rosamunde" music rested in a cupboard in his brother's house until discovered there in 1867 by Sir Arthur Sullivan and Sir George Grove.

### "SYLVIA," BALLET — DELIBES

The scene for the present episode from "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus garbed as warriors, and brandishing javelins as they dance.

### "THE MOLDAU"—SMETANA (1824-1884).

This is one of a cycle of six symphonic poems, entitled "My Country," composed between the years of 1874 and 1879. When Smetana began this work—one of his highest achievements—he had become totally deaf.

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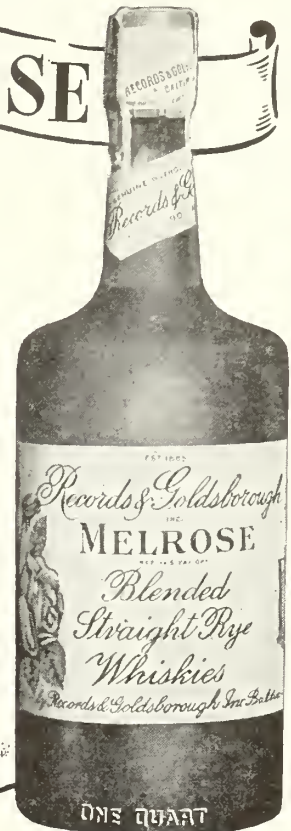


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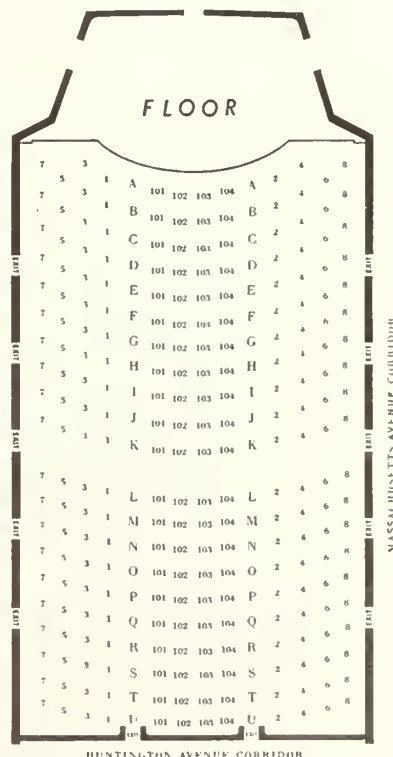
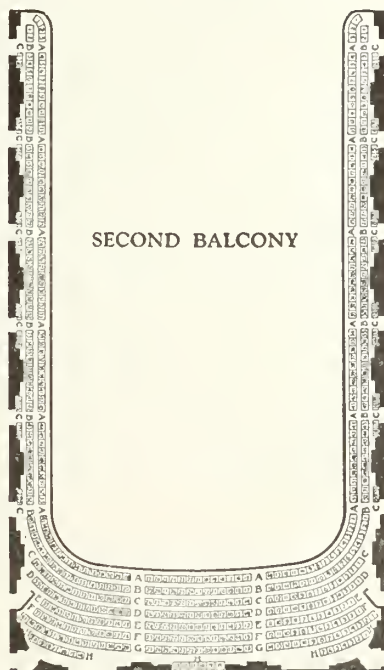
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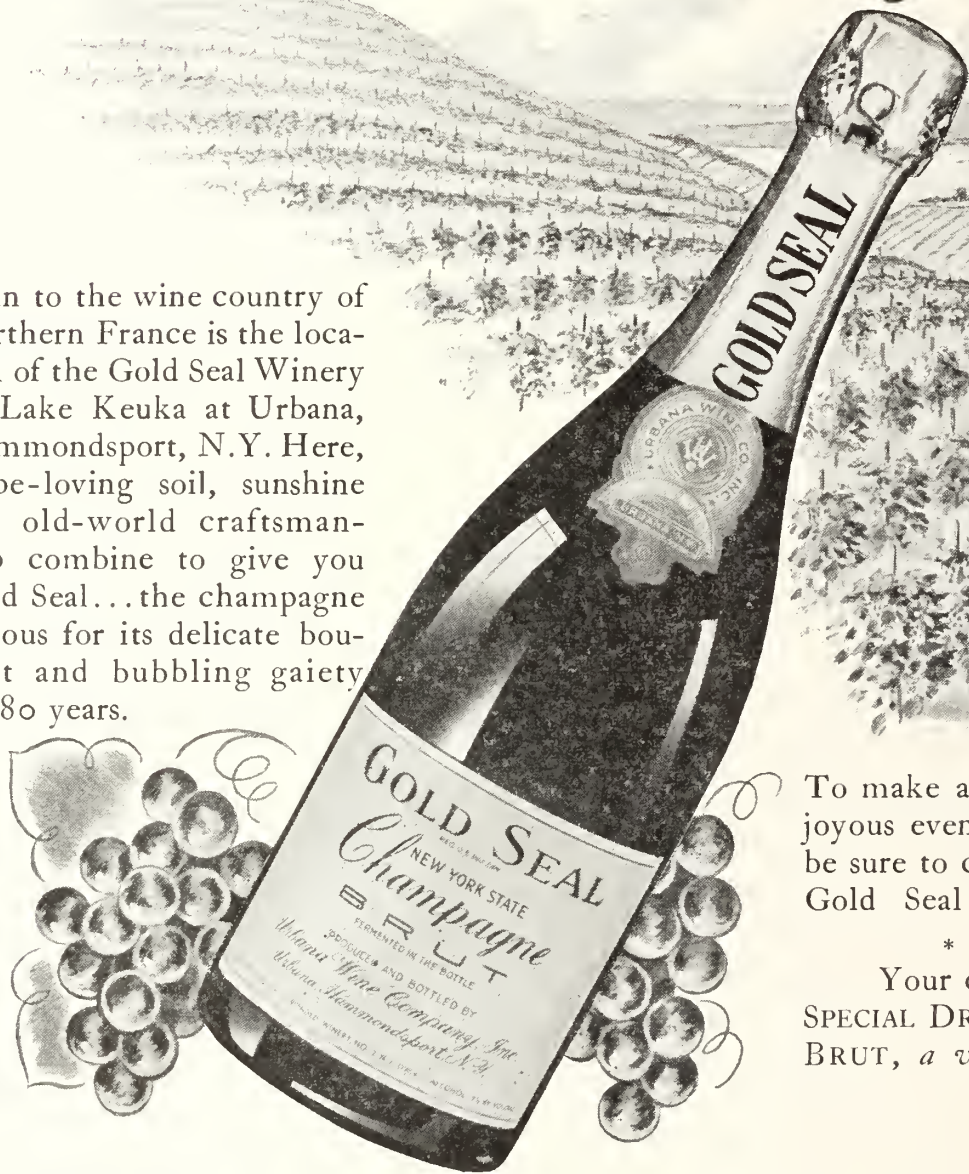
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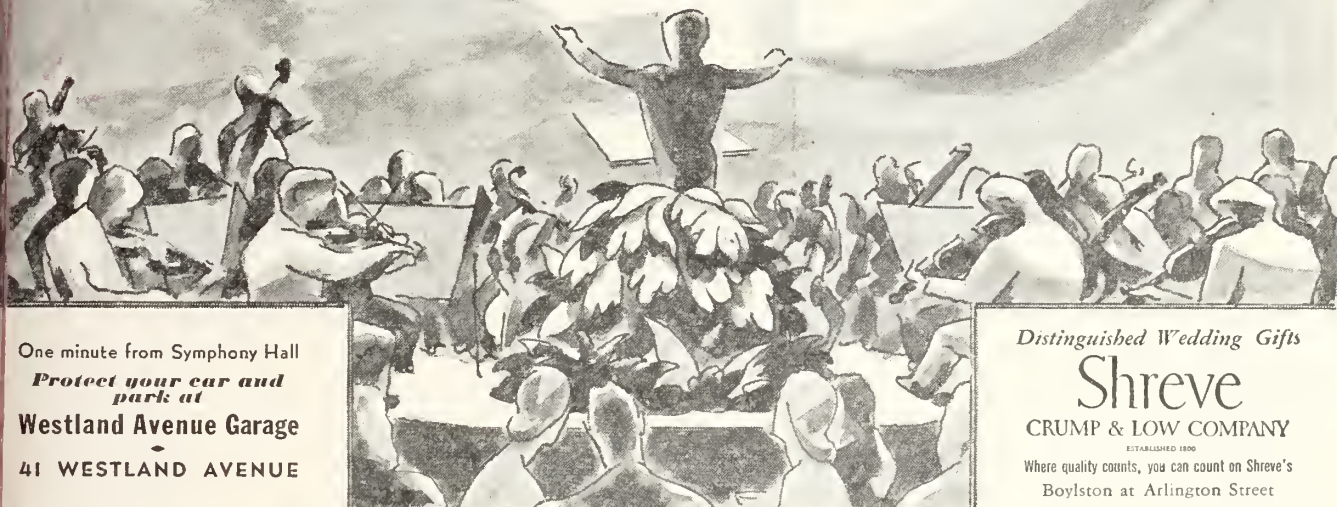




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Programme 22

TUESDAY, MAY 22, 1945 •

Number 4

PROGRAMME

- \*CORONATION MARCH from "The Prophet" . . . . . Meyerbeer  
OVERTURE to "Coriolanus" . . . . . Beethoven  
\*LARGO from "Xerxes" . . . . . Handel  
*Violin Solo: Julius Theodorowicz*  
\*WHERE THE CITRONS BLOOM, Waltzes . . . . . Strauss

THE STAR-SPANGLED BANNER

- CONCERTO for Piano and Orchestra, Op. 35 . . . . . Shostakovich  
I. Allegro moderato . . . . . III. Moderato  
II. Lento . . . . . IV. Allegro brio

*Soloist: HAROLD RUBENS*  
*Trumpet: MARCEL LAFOSSE*

- MARCHE SLAVE . . . . . Tchaikovsky

- POPOVER, for Clarinet and Orchestra . . . . . McBride  
*Soloist: ROBERT McBRIDE*

- VICTOR HERBERT FAVORITES . . . . . Arranged by Sanford

March of the Toys—Absinthe Frappe—Because You're You—When You're  
Away—I Can't Do the Sum—I'm Falling in Love With Some One—Gypsy  
Love Song—Kiss Me Again—The Irish Have a Great Day Tonight

- WINTERGREEN FOR PRESIDENT . . . . . Gershwin

The Knights of Pythias—King Solomon Lodge No. 18  
have taken the floor.

Also present: The Watertown High School Band.

\* Pops Recording

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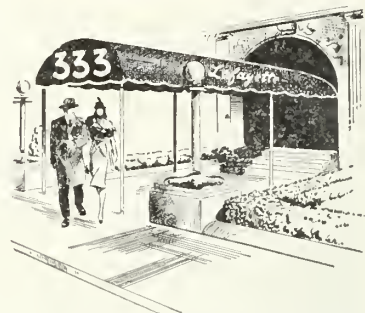
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Programme 23

WEDNESDAY, MAY 23, 1945

### PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet  
OVERTURE to "Beatrice and Benedict" . . . . . Berlioz  
RECITATIVE AND AIR OF LIA from "L'Enfant Prodigue" . . . . . Debussy  
Soprano: CATHERINE CUMPSTON '45  
\*BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

### THE STAR-SPANGLED BANNER

TOCCATA . . . . . Frescobaldi-Kindler  
CONCERTO No. 2, in B-flat, Op. 19, for Piano and Orchestra . . . . . Beethoven  
I. Allegro con brio  
II. Adagio  
III. Rondo: Allegro molto  
Soloist: EVELYN BARRY '46

### GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-teh-u-ate The Positive

HAWAIIAN WAR CHANT† . . . . . Noble  
CLEAR TRACK, Polka† . . . . . E. Strauss

*Among those present: The Radcliffe Music Club, Newton Hospital  
Student Nurses Association, Wednesday Night Club of  
Winchester, Boston Framingham Club, Dean Academy.*

\* Pops Recording † Arranged by Bodge

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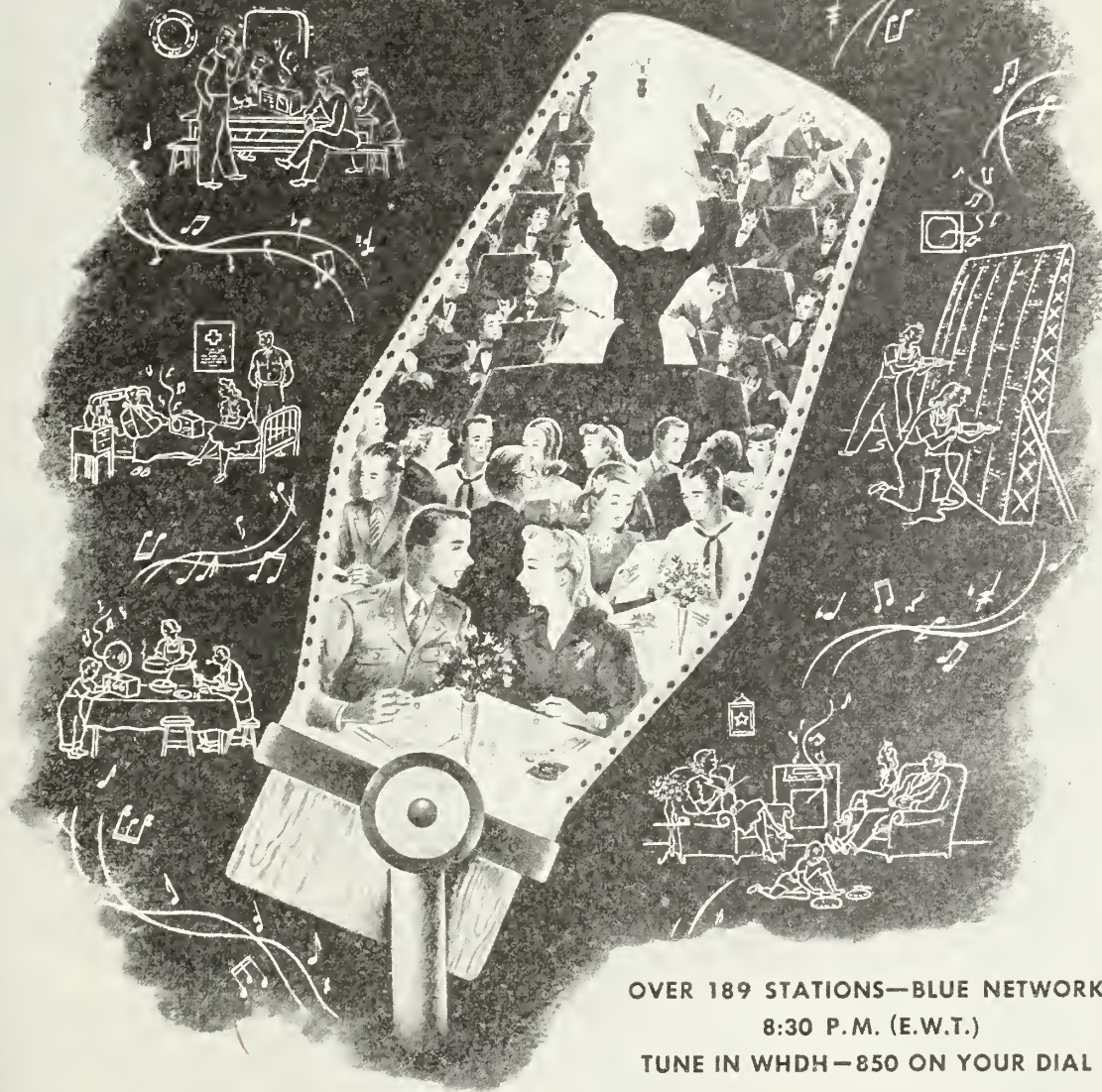
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THURSDAY, MAY 24, 1945

Programme 24

PROGRAMME

\*CORONATION MARCH from "The Prophet" . . . . . Meyerbeer  
OVERTURE to "The Beautiful Galatea" . . . . . Suppé  
MINUET FOR STRINGS . . . . . Boccherini  
\*ROSES FROM THE SOUTH, Waltzes . . . . . Strauss

THE STAR-SPANGLED BANNER

CONCERTO NO. 2, in G minor, Op. 23, for Piano and Orchestra . . . . . Kabalensky  
I. Allegro moderato  
II. Andante semplice  
III. Allegro molto

Soloist: BERNHARD WEISER

\*OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

\*OKLAHOMA! Selection† . . . . . Rodgers

TICO TICO† . . . . . Abreu

\*SALUTE TO OUR FIGHTING FORCES† . . . . .

Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

Among those present: Northeastern University, New England  
Baptist Hospital School of Nursing.

\*Pops recording

†Arranged by Bodge

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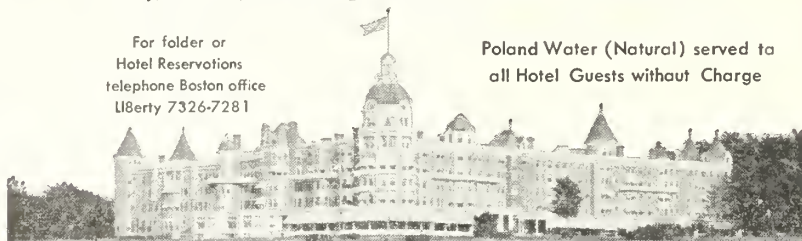
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MARION FITCH

JANE POOF

Programme 25

### FRIDAY, MAY 25, 1945 YOUNG PEOPLE'S CONCERT WHEELER BECKETT, Conducting PROGRAMME

|  |             |
|--|-------------|
| *TRIUMPHAL MARCH from "Aida" . . . . .         | Verdi       |
| *OVERTURE to "William Tell" . . . . .          | Rossini     |
| WALTZ from "Cinderella" . . . . .              | Beckett     |
| MARCH from Sympony No. 6, "Pathetic" . . . . . | Tchaikovsky |

#### THE STAR-SPANGLED BANNER

SUITE from the Ballet "Nutteracker" . . . . . Tchaikovsky  
Miniature Overture—March—Dance of the Sugar-Plum Fairy—Russian Dance  
(Trepak)—Arab Dance—Chinese Dance—Dance of the Penny Whistles—  
Waltz of the Flowers

|  |                 |
|--|-----------------|
| THE FLIGHT OF THE BUMBLE BEE . . . . . | Rimsky-Korsakov |
| WARSAW CONCERTO . . . . .              | Addinsell       |

Piano Soloist: LEO LITWIN

|  |         |
|--|---------|
| TALES FROM THE VIENNA WOODS, Waltzes . . . . . | Strauss |
| HOLIDAY FOR STRINGS . . . . .                  | Rose    |

\*SALUTE TO OUR FIGHTING FORCES . . . . . Arranged by Bodge  
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When the Caissons Go Rolling Along—God Bless America

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\* Pops Recording

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## POP-OVERS

### "THE PROPHET"

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

As the opera presents the story, John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

PIANO CONCERTO, OP. 35 — SHOSTAKOVITCH  
(b. St. Petersburg, Sept. 25, 1906).

The composer's only work in this form. First performed with Shostakovich as soloist, in 1933, at Leningrad.

VICTOR HERBERT (b. Dublin, Ireland, 1859; d. New York City, 1924).

Sent to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart. After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, at the age of 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

From 1889 to 1891 he was associate conductor of the Worcester (Massachusetts) Festival, at which his oratorio, "The Captive," was presented in the latter year. He became successor of Patrick S. Gilmore as bandmaster of the famous 22d Regiment Band in 1893. The same year, he was invited to write an operetta for The Bostonians. This was "Prince Ananias," and its success in New York launched Herbert on his career as America's leading operetta composer. But he kept up his standing in serious music as soloist, composer, and conductor — heading the Pittsburgh Symphony from 1898 to 1904, and appearing as guest conductor of the New York Philharmonic in 1905 and 1906.

### "CARMEN" — BIZET

Among other notable effects of "Carmen" was the spell it exerted over Tchaikovsky.

"The music is not profound," he wrote, "but it is so fascinating in its simplicity, so charged with vitality, so sincere, that I know every note of it from beginning to end."

After working on printer's proofs of his opera, "Maid of Orleans," (which fell the farthest extreme from the success he predicted for it), Tchaikovsky played "Carmen" from cover to cover on his piano. Then he wrote to Mme. Von Meck and his brother Modest that in his opinion "Carmen" was "a masterpiece in the complete sense of the word; that is, a work destined to reflect in the highest degree the musical tastes and aspirations of an entire epoch." As for its creator, "Bizet is," he went on, "an artist paying tribute to the spoiled tastes of his century, but one warmed by genuine, sincere emotions and inspiration."

### PRELUDE TO "CARMEN"

First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the trombones swing into the Toreador's Song. Finally comes an ominous five-note figure, ending in pizzicato. This is the Fate motive, identified with Carmen, the gypsy who knows that love will end in death for her — and prefers to love. The motive was culled from an authentic piece of Spanish music, a song of Manuel Garcia, the elder, based on the Andalusian form, the *polo*. In this, the rhythm is embroidered by the sung syllables, "ay, ay."

(Continued on page 21)

Second Balcony Refreshment Service — End of Left Corridor

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COMMONWEALTH 1850



Programme 26

SATURDAY, MAY 26, 1945

### PROGRAMME

#### THE STAR-SPANGLED BANNER

INTRODUCTION to Act III, "Loheugrin" . . . . . Wagner  
OVERTURE to "Rosamunde" . . . . . Schubert  
GAITÉ PARISIENNE . . . . . Offenbach  
Overture—Tortoni—Polka—Galop—Valse—March—Can-can—Finale  
POPOVER, for Clarinet and Orchestra . . . . . McBride

Soloist: ROBERT McBRIDE  
(First performance)

HAWAIIAN WAR CHANT . . . . . Noble-Bodge  
WHEN JOHNNY COMES MARCHING HOME . . . . . Gould

#### ROBERT McBRIDE, Conducting

DANCES from Martha Graham's "Puuhi and The Judy" . . . . . McBride  
The 3 Fates—Overture—Soliloquy of Judy—Pony Express—Pegasus—Puuhi  
(Played without pause)

CONCERTO No. 2, in G major, for Piano and Orchestra . . . . . Tchaikorsky  
II. Andante non troppo  
III. Allegro con fuoco

Soloist: GREGORY TUCKER

BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

Among those present: Alumnae of Bennington College, the  
Lesley Alumnae Association

The first part (8:30-9:30) of this programme will be broadcast by  
The Blue Network under the sponsorship of the  
Allis-Chalmers Manufacturing Company.

\* Pops Recording

BALDWIN PIANO

# 33

## FINE BREWS

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## *The Origin of the Pops*

The Pops owe something to the old European custom of combining music with refreshments. But their real origin, and the origin of the name itself, comes from London. It was in 1865 that Arthur Chappell added a supplementary series of "Saturday Pops" to his popular concerts at St. James Hall. Later there came the "Monday Pops"



referred to by W. S. Gilbert in "Patience." London's "Promenade Concerts" (Boston's Pops first went by that name) are older still, dating back to 1839, when they were instituted by Musard at the old English Opera House.

The Boston Pops, like the London ones, were established as a supplementary series — in 1885. They were the first "Pops," so-called, in America, but not the first popular concerts. As long ago as 1868, Theodore Thomas had begun summer concerts in New York, the Central Park Garden Concerts. But outdoor concerts, until not very many years ago, were mostly of the band variety. The Hollywood Bowl in California, where the summers are rainless, was the pioneer in this respect, in 1919. Arthur Fiedler, starting the Esplanade Concerts in Boston in 1929, was the pioneer in the Eastern states.

So far as refreshments are concerned, no other orchestra this side of the Atlantic has made a success of serving the larger part of the audience at tables while the music is in progress. During the last few years there has been a prodigious development in our principal cities of the pleasant custom of concerts on summer evenings, but they are in no sense "Pops." The programmes in most cases lean toward a more serious category. It would be

hard to find anywhere but in Boston's Pops a repertory as wide as the distance between Beethoven and "Tico Tico."

## *The New Sunday Series of Symphony Concerts*

If sixty years is a record career for summer concerts in America, sixty-four years is not unimpressive as symphony orchestras go. The Boston Symphony Orchestra has this seniority over the Pops, having in its fourth year (1885) increased its season with a summer pendant of what were then called "Promenade Concerts."

A prime reason for the establishment of the Pops was to give summer employment to the musicians of the Orchestra, but there were other reasons — reasons which still apply. The Pops have given pleasure to untold thousands, and in doing so have led those less practiced in musical listening persuasively into the fold of the winter concerts. There would be little use trying to describe to anyone who has not heard the famed Boston Symphony Orchestra under its famed conductor, Serge Koussevitzky, what that rare and special experience is like.



For the true devotees there are the two longer series of weekly concerts on Friday afternoons or Saturday evenings. For those interested in a shorter series of concerts approximately once a month through the season, there are the Monday evening series of six and also the series of six on Sunday afternoons. This series was instituted last year, and desirable tickets are still to be had for the season to come. Anyone who is interested in the longer

(Continued on page 23)

*Second Balcony Refreshment Service — End of Left Corridor*

[ 11 ]



## POP-OVERS

(Continued from page 9)

BEATRICE AND BENEDICT — BERLIOZ (1803-1869).

Out of times of bitter experiences for Berlioz as to career, health, and home, came this delightful comic opera — his last composition — based on Shakespeare's "Much Ado About Nothing." He worked on it as a relief from the exertions and disappointments of writing, and finding no one to produce, his immense operatic masterpiece, "The Trojans" — which, requiring six and a half hours to perform, was made into two operas. The comedy brought to the French genius, neglected by the French, one of the few great successes of a lifetime — in Germany.

Shortly after the comedy work was completed, Berlioz was saddened by the death of his second wife. His enjoyment of successful performances of the opera in three German cities was detracted from by painful sickness.

GIACOMO MEYERBEER (originally Jakob Liebmann Beer), b. Berlin, 1791; d. Paris, 1864.

He made of grand opera the biggest show it had been up to his time. His situations were more exciting, his stage direction more expertly handled, the scenery and costumes more effective. Above all, the orchestra played a decidedly more spectacular part, with more noise, and unending clever devices. In fact, Wagner spitefully accused Meyerbeer of "composing effects without causes." Yet Wagner eagerly studied those effects, and profited by them — after supplying better causes, from his point of view.

Despite the ill-tempered remarks he made at Meyerbeer's expense, it was to Meyerbeer he owed fine productions of his "Rienzi" and "The Flying Dutchman" in Berlin, where the other composer was General Music Director.

OVERTURE TO "WILLIAM TELL." Here we have a series of tone-pictures: Sunrise in the Alps; Alpine storm; calm and shepherds' thanksgiving; summons to arms, and march of Swiss soldiers.

### "NUTCRACKER" BALLET

Today, Tchaikovsky's ballet music endures on the stage and the concert platform by virtue of charm attained by skillful instrumentation. The "Nutteracker Ballet" music has even been named as the composer's masterpiece in virtuoso writing for orchestra. But this very point of excellence brought failure in early stage presentations of the now continually performed "Lake of Swans" (1876), "The Sleeping Beauty" (1889), and "Nutteracker" (1892). In those times, ballet dancers were badly confused by music so much richer than the flimsy scores they had been trained to follow. Tchaikovsky's music seemed hopelessly complex, and their feet were misgoverned accordingly.

### BALLET MUSIC, "GAÎTE' PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.

This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

### PIANO CONCERTO No. 2 — TCHAIKOVSKY.

Inexcusable neglect, it has been claimed, has been suffered by the concerto of 1880, due to the popularity of the First, achieved during the preceding five years. Characteristically Tchaikovskian color and melody abound in the Second. Immense difficulties are found in the piano part, which, however, is rather subordinated to that of the orchestra. There is even a sharing of solo prominence

(Continued on page 27)



*With the Silt  
of a Strauss Waltz*

# Gotham

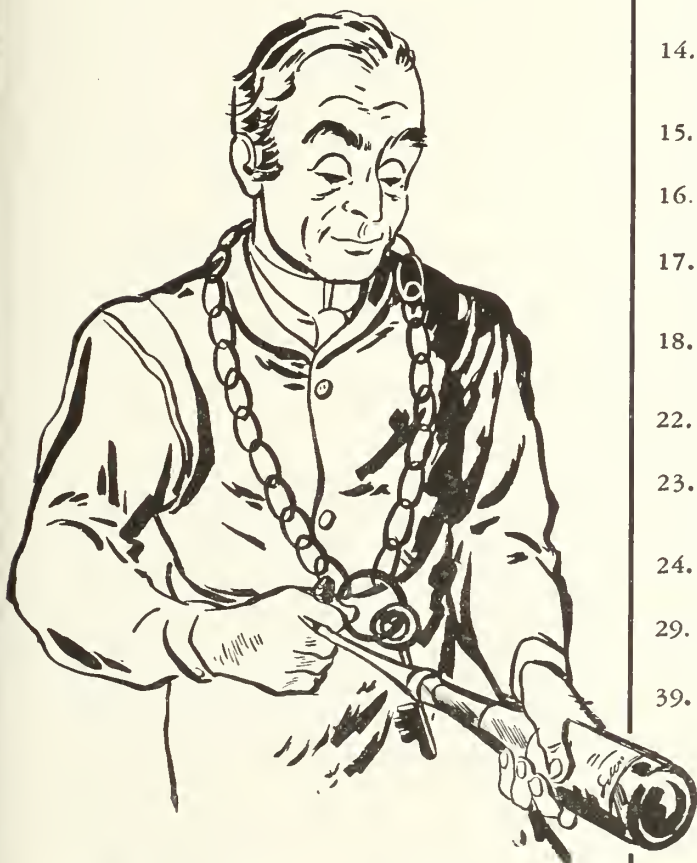
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SEE WINE LIST ON PAGE 15

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9. *Livermore Haut Sauterne*

A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.

13. *Livermore Sauvignon Vert*

Rich, tasty white wine made from a grape of the Sauvignon family.

14. *Livermore Hock*

A delightful light dry wine. Typical of Livermore standards.

15. *Livermore Moselle*

Light, refreshing — with a slight fruity taste.

16. *Livermore Chablis*

Well balanced full — rich — dry.

17. *Livermore Rosé (Pink)*

A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.

18. *Napa Folle Blanche*

Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.

22. *Napa Red Burgundy*

A moderately dry red wine.

23. *Napa Cabernet 1939*

Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.

24. *Napa Zinfandel 1937*

Made from the Zinfandel grape — a tasty but not heavy red.

29. *California Red Chianti*

Light, Tawny and moderately dry wine

39. *Extra Dry Cocktail Sherry*

A favorite Extra Dry Sherry. Clean on the palate.

57. *Dinner Port (Tawny)*

A relatively dry Tawny Port of considerable quality.

58. *Dessert Port (Ruby)*

A rich ruby Port of full body.

59. *Mission Cream Sherry*

A rich, semi-sweet cream sherry made in California from the Mission Grape.

61. *Cucamonga Muscatel*

Pleasantly sweet, rich and tasty.

62. *Superior Port*

A tawny rich wine excellent after dinner.

63. *Superior Pale Dry Sherry*

Dry — nutty — fine bouquet.

64. *Superior Mellow Sherry*

Semi-sweet — full.

65. *Superior Muscatel*

Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

## S. S. P. GOLD COAST WINES

S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## ★ GREAT WESTERN CHAMPAGNE

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## ★ GOLD COAST VERMOUTH

★ We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## ★ COCKBURN SMITHES PORTS

★ The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

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|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |
|---|---|------|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |

## WHITE WINES

|    |   |           |
|----|---|-----------|
| 4  | Inglennook Riesling 1939 . . . . .                | 2.00      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25      |

## RED WINES

|    |   |           |
|----|---|-----------|
| 19 | Inglennook Red Wine 1940 . . . . .                | 1.75 1.25 |
| 21 | Inglennook Cabernet 1938 . . . . .                | 2.25 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25      |
| 28 | Valliant Burgundy . . . . .                       | 2.25      |
| 29 | Pastene California Chianti . . . . .              | 2.25      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75       |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |   | Bot. | Glass  |
|----|---|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00 |        |
| 52 | Valliant Port . . . . .                             | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  |      | .30    |
| 55 | Dubonnet Dry . . . . .                              |      | .35    |
| 56 | Vermouth Dry . . . . .                              |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25 |        |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25 |        |
| 62 | Pastene Port . . . . .                              | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                          | 1.75 | 1.25   |

## BEER AND ALE

|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

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|-------------------------------------|-----|
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| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### CAKES AND APPETIZERS

|                    |     |
|--------------------|-----|
| Pretzels           | .10 |
| Cheese Wafers      | .10 |
| Spice Cake         | .15 |
| Assorted Tea Cakes | .15 |
| Fudge Cake         | .10 |
| Vienna Tea Cakes   | .15 |
| Assorted Cookies   | .10 |

*Wine List on page 15*

### ICE CREAM

|                    |   |
|--------------------|---|
| Vanilla            | . |
| Chocolate          | . |
| Coffee             | . |
| Special of the Day | . |
| Cherry Sundae      | . |
| Pineapple Sundae   | . |
| Strawberry Sundae  | . |

### KEMP'S CHOCOLATES

|                               |   |
|-------------------------------|---|
| Signature Assortment, 1/2 lb. | . |
|-------------------------------|---|

### KEMP'S

### SALTED NUTS

|                                   |   |
|-----------------------------------|---|
| "Step-A-Head" Mixed Nuts, 1 lb.   | . |
| Peanuts, 1/2 lb.                  | . |
| Selected Spanish Peanuts, 1/2 lb. | . |
| Salted Selected Pecans, 5 1/2 oz. | . |
| Selected Mixed Nuts, 6 1/2 oz.    | . |
| Fancy Cashews, 7 oz.              | . |
| Extra Fancy Almonds, 7 oz.        | . |

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|-------------------------------|-----|
| Coffee, Individual Pots . . . | .20 |
| Tea, Individual Pots . . .    | .20 |
| Coffee or Tea . . . . .       | .20 |

#### FRESH FRUIT DRINKS

|                             |     |
|-----------------------------|-----|
| s Tingle . . . . .          | .25 |
| ionade . . . . .            | .20 |
| a Lemonade . . . . .        | .25 |
| ret Lemonade . . . . .      | .40 |
| Punch (non-alcoholic) . . . | .25 |
| ret or Sauterne Punch . . . | .40 |

#### GINGER ALE, ETC.

|                                |      |
|--------------------------------|------|
| and Spring Pale Dry 7 oz. . .  | .15  |
| and Spring Pale Dry 12 oz. . . | .25  |
| P PUNCH served in pitchers .   | 1.00 |
| sh Fruit Lemonade, in pitchers | 1.00 |
| MARET OR SAUTERNE              |      |
| PUNCH served in pitchers . .   | 1.40 |

in which case they are below ceiling price.  
of these prices are available for your inspection.

#### MINERAL WATERS

|                               |     |
|-------------------------------|-----|
| Poland Spring Water 7 oz. . . | .10 |
| Poland Club Soda 6 oz. . . .  | .10 |

#### CIGARS

|                              |     |
|------------------------------|-----|
| Coronas Chicas . . . . .     | .15 |
| Overland Londres . . . . .   | .15 |
| Overland Perfectos . . . . . | .20 |
| Partages Belvedere . . . . . | .30 |
| Belinda Belvedere . . . . .  | .30 |

#### INTERNATIONAL CIGAR

##### BRANDS

|                               |     |
|-------------------------------|-----|
| La Corona Belvedere . . . . . | .20 |
| La Corona Perfectos . . . . . | .25 |
| Corona Chicas . . . . .       | .25 |
| Corona Corona . . . . .       | .35 |
| Obsiquios . . . . .           | .30 |

*Wine List on page 15*



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to an American  
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awarded to Great  
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Paris International  
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... the first of six  
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PIANOLA D'AMORE . . . . . *Irving G. Fine '37*

Four Choral Patterns from the New Yorker, No. III

Verse by David McCord, '21

Written for the Harvard Glee Club, 1944

(See Page 27)

CHORUSES from "Patience" . . . . . *Sullivan*

CHORUSES from "Of Thee I Sing" . . . . . *Gershwin*

(With the Radcliffe Choral Society)

LI. LEROY ANDERSON, '29, Conducting

OVERTURE to "The Bar" . . . . . *Strauss*

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B. JAZZ PIZZICATO

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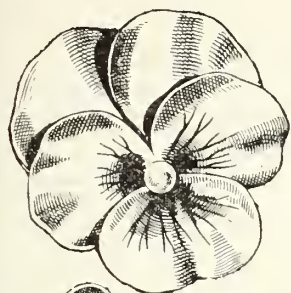
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A $\flat$ , Scherzo in B $\flat$ , Etude in E major,  
Nocturne E $\flat$ , Berceuse, \*Waltz in C $\sharp$   
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Programme 28

TUESDAY, MAY 29, 1945

### PROGRAMME

THE 21st MARINES, March . . . . . Beyer  
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka  
\*HORA STACCATO . . . . . Dinicu-Heifetz  
\*DIVERTISSEMENT . . . . . Ibert  
Introduction—Cortege—Nocturne—Valse—Parade—Finale

### THE STAR-SPANGLED BANNER

CONCERTO IN A MINOR for Piano and Orchestra . . . . . Grieg

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

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(Continued from page 11)

or shorter series is invited to inquire for particulars at the subscription office.

### Hit Tunes at the Pops

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)

- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 Intermezzo (Prevost)
- 1943 { "Deep in the Heart of Texas" (Swander)  
"Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)

### Refreshments in the Balconies

Ice cream and soft drinks are served at the end of the Second Balcony left corridor. Beers and wines also are served in the First Balcony lobby and at the end of the First Balcony left corridor.

(Continued on page 24)



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Second Balcony Refreshment Service — End of Left Corridor

[ 23 ]



(Continued from page 23)

## BOSTON'S POPS

Quoted from *"The Musical Scene"* by Virgil Thomson (*Alfred A. Knopf, 1945*)

Every city has some kind of summer concert series offering a mixed repertory of music old and new from which the frankly lighter veins of composition are not excluded. New York takes its Philharmonic concerts at the Lewisohn Stadium without much admixture of popular tunes. The Goldman Band provides us our dosage necessary of military marches, of selections from operetta, of Viennese waltzes, of popular overtures and suites no longer considered respectable to hear at two-dollar concerts, or even at the Stadium.

Boston's particular version of all this is its famous Pop Concerts. These take place in Symphony Hall with "The Boston Pops Orchestra," Arthur Fiedler leading. (I should like to add his name to those of Smallens and Barlow as an excellent and thoroughly experienced American conductor.) For the Pops season all the seats are removed from the main floor and the inclination of this made level so that it can be filled with tables. Food and drink is offered reasonably.

This set-up seems normal enough, though no other American city has ever been able to reproduce it. What the Boston customers get is all the pleasures of a Continental café plus a concert of the Boston Symphony Orchestra. There are no outdoor noises or bugs. The air-conditioning is mild. Smoking is permitted. The service is silent and satisfactory. The repertory is uninhibited. The house is packed with music lovers of all ages, and there are lots of young men with their girls. This is the fifty-sixth season of the series and Mr. Fiedler's twelfth as conductor.

The charm of these evenings is partly due to food and tobacco and democratic assembly and partly, of course, to the music. Really it is due to the contiguity of all these. But the music itself has a charm quite rare and unexpected these days that is due to the application of the Boston Symphony's excellent musicianship to a whole range of musical repertory that seldom gets properly played at all. The standard symphonies are always getting themselves well played. The Sousa marches and the more popular overtures occasionally get themselves rendered well enough. But there is a whole section of the musical library that seems destined either to constantly inadequate execution or to complete neglect. I mean pieces like Handel's *Largo*, the waltzes of Strauss and Waldteufel, Schubert's *Serenade*, Saint-Saëns's "The Animals' Carnival," Chabrier's "España," Tchaikovsky's "Marche Slave" and "1812," and many another works perennially loved by all.

This repertory, known to the music publishing trades as "popular classics and semi-classics," is the bridge between simple song and the high art realms of music. It is what enables everybody to understand Beethoven and Mozart. It is the door through which young people enter into the magic domain of musical comprehension. It is infinitely touching to hear it played with loving care by such a band and listened to with lively ears by such an alert audience as Boston's.

The Boston Pops are really a lovely success story. They have no budget troubles. They have no audience troubles. They have no program troubles. They just play everything and play it beautifully, and everybody loves them and comes ever night to hear them and to eat sandwiches with beer or to sip cool punches and juleps in the friendly ambience of good old Symphony Hall.

— June 8, 1941

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WEDNESDAY, MAY 30, 1945

PROGRAMME

|   |               |
|---|---------------|
| MARCH from "The Queen of Sheba" . . . . . | Gounod        |
| OVERTURE to "Euryanthe" . . . . .         | Weber         |
| ENTRACTE WALTZ . . . . .                  | Hellmesberger |
| *BALLET MUSIC from "Faust" . . . . .      | Gounod        |

Waltz—Dance of Phryne—Bacchanale

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| SOLVEIJG'S SONG from "Peer Gynt" . . . . .             | Grieg |
| SECOND HUNGARIAN RHAPSODY . . . . .                    | Liszt |
| AMERICAN CONCERTETTE for Piano and Orchestra . . . . . | Gould |
| I. With Vigor and Drive                                |       |
| II. Gavotte  |       |
| III. Blue  |       |
| IV. Very Fast  |       |

Soloist: BERNHARD WEISER

|   |             |
|---|-------------|
| *AUSTRIAN PEASANT DANCES . . . . .                | Schönherr   |
| Wedding March—Schuhplattler—Hog Dance—Zwoaschritt |             |
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## POP-OVERS

(Continued from page 12)

with the violin and 'cello. For this reason, one critic suggests that the work should be styled a "triple concerto."

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(b. New York, 1899).

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POEM FOR PIANOLA

David McCord, '21

Sing hey, sing ho, and heigh-o,  
From Calais, Maine, to Cal.,  
For the blue that's in the sky-o,  
For the will that's in the shall;

For the ding as in the dong-o  
For the larynx in the lad,  
And the ping preceding pong-o  
And the sweet succeeding sad.

Sing April so embryo-o  
From Cal. to Calais, Maine,  
And the little bow tie awry-o,  
And the Queen of the Can't Complain.

Sing popular, sing classic,  
"Now doth the merry what?"  
Sing tenor, boy, or bassic,  
Or maybe better not.

"Pianola d'Amore", from "Bay Window Ballads" — by permission of Mr. McCord and Charles Scribner's Sons, New York.

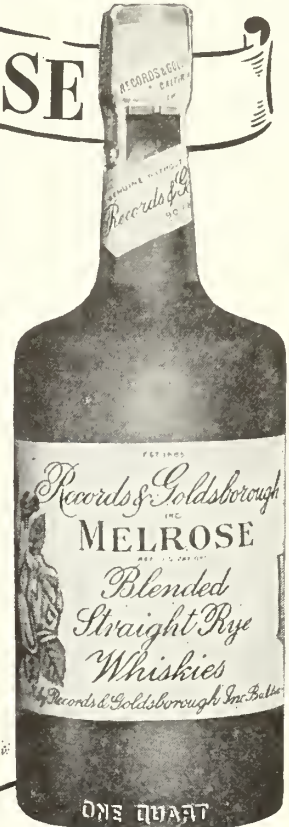


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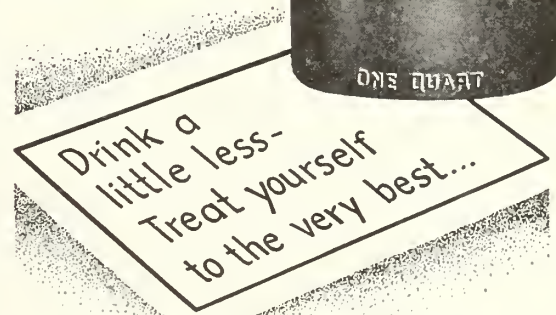


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| 1812 (Overture Solennelle)             | <i>Tchaikovsky</i>       | OBERON — Parts 1 and 2              | <i>von Weber</i> 12043   |
| Album DM-515                           | Price \$2.50             | POET AND PEASANT                    | <i>von Suppé</i> 11986   |
| Album DM-776                           | Price \$4.50             | RIENZI                              | <i>Wagner</i>            |
| FAVORITE OVERTURES                     |                          | Album M-569                         | Price \$2.50             |
| Album DM-746                           |                          | ROMAN CARNIVAL (Le Carnaval Romain) | <i>Berlioz</i> 12135     |
| FREISCHUTZ — Parts 1 and 2             | <i>von Weber</i> 12040   | SECRET OF SUZANNE                   | <i>Wolf-Ferrari</i> 4412 |
| LA GAZZA LADRA ("The Thieving Magpie") | <i>Rossini</i> 13751     | WILLIAM TELL                        | <i>Rossini</i>           |
| MERRY WIVES OF WINDSOR                 | <i>Nicolai</i> 12533     | Album M-456                         | Price \$2.00             |
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| Parts 1 and 2                          | <i>Mendelssohn</i> 11919 |                                     |                          |
| Part 3                                 | <i>Mendelssohn</i> 11920 |                                     |                          |

### OPERA

|                                      |                          |   |                          |
|--------------------------------------|--------------------------|---|--------------------------|
| AIDA — BALLET SUITE — Parts 1 and 2  | <i>Verdi</i> 11985       | LA GIOCONDA — Dance of the Hours—       |                          |
| AIDA — GRAND MARCH (Act 2)           | <i>Verdi</i> 11885       | Parts 1 and 2                           | <i>Ponchielli</i> 11833  |
| AIDA — GRAND MARCH (Act 2)           | <i>Verdi</i> 11897       | LE PROPHETE — CORONATION MARCH (Act IV) | <i>Meyerbeer</i>         |
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| IN THE VILLAGE (from "Caucasian Sketches")       | <i>Ippolitov-Ivanov</i> 11883 | OLONAISE MILITAIRE IN A MAJOR (orch. by Glazounov)         | <i>Chopin</i> 11947           |
| JALOUSIE (Jealousy) (Tango Tzigane)              | <i>Gade</i> 12160             | PRAYER OF THANKSGIVING                                     | <i>Old Dutch Air</i> 4322     |
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| LARGO (from "Xerxes")                            | <i>Handel</i> 11887           | PRELUDE IN G MINOR   | <i>Rachmaninoff</i> 11922     |
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| MARCH OF THE LITTLE LEAD SOLDIERS                | <i>Picné</i> 4314             | SONG OF INDIA (from "Sadko")                               | <i>Rimsky-Korsakov</i> 4303   |
| MARCHE SLAVE                                     | <i>Tchaikovsky</i> 12006      | SONG OF THE VOLGA BOATMAN Arranged by Glazounov            | 4527                          |
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| PANIS ANGELICUS                                  | <i>Franck</i> 13589           |  |                               |

### BALLET MUSIC

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| AIDA — BALLET SUITE — Parts 1 and 2         | <i>Verdi</i> 11955             | RITUAL DANCE OF FIRE (No. 7 from "El Amor Brujo")                            | <i>de Falla</i> 12160 |
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| FAUST BALLET MUSIC                          | <i>Gounod</i> 13830            |  |                       |

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| CITRONEN WALTZ      | <i>Strauss</i> 11894      | FAUST — WALTZES        | <i>Gounod</i> 10-1009    |
| DANUBE WAVES        | <i>Ivanovic</i> 12510     | SKATERS WALTZ          | <i>Waldteufel</i> 4396   |
| EMPEROR WALTZ       | <i>Strauss</i> 12195      | SLEEPING BEAUTY WALTZ  | <i>Tchaikovsky</i> 11932 |
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## MARCHES

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| AIDA — GRAND MARCH (Act 2) | Verdi 11885  |
| EGYPTIAN MARCH             | Strauss      |
| Alhum EM-1 or 10-1019      |              |
| PERSIAN MARCH              | Strauss      |
| Alhum EM-1 or 10-1019      |              |
| INDIGO MARCH               | Strauss      |
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| MARCHE SLAVE                            | Tchaikovsky 12006 |
| MARCHE MILITAIRE                        | Schubert 4314     |
| POMP AND CIRCUMSTANCE                   | Elgar 11885       |
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| STARS AND STRIPES FOREVER               | Sousa 4392        |
| STRIKE UP THE BAND                      | Gershwin 11823    |
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| WEDDING MARCH — MIDSUMMER NIGHT'S DREAM | Mendelssohn 11920 |

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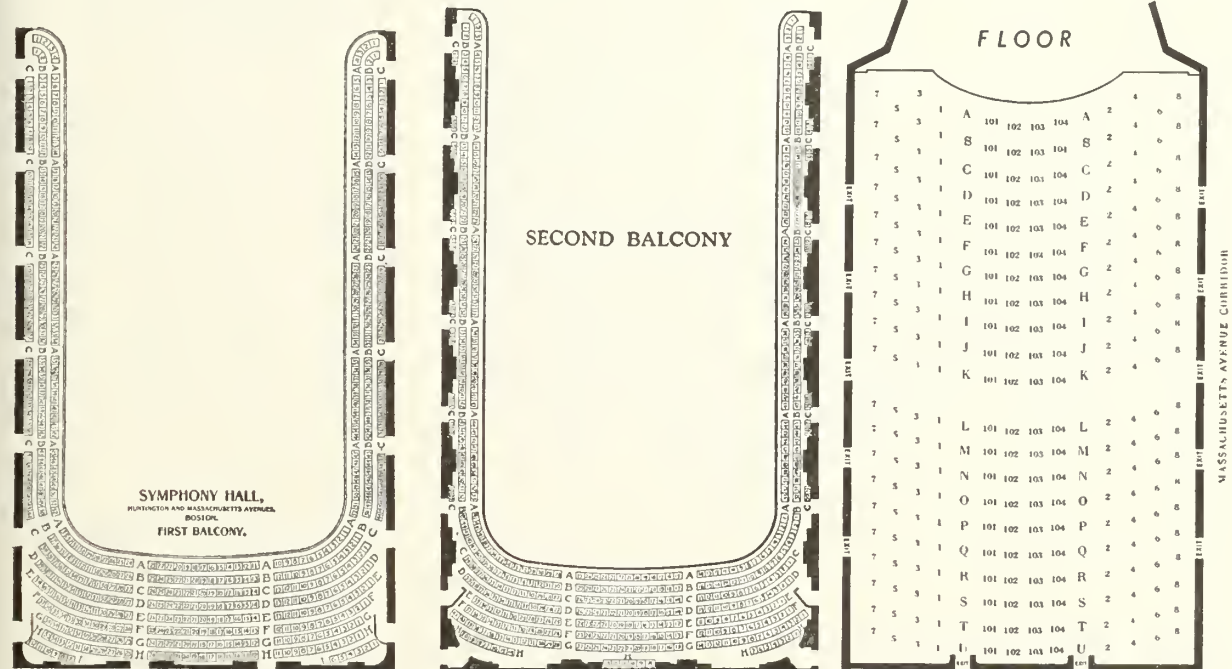
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| SHEEP AND GOAT WALKIN' TO THE PASTURE | Guion          |
| AT DAWNING                            | Cadman-Herbert |

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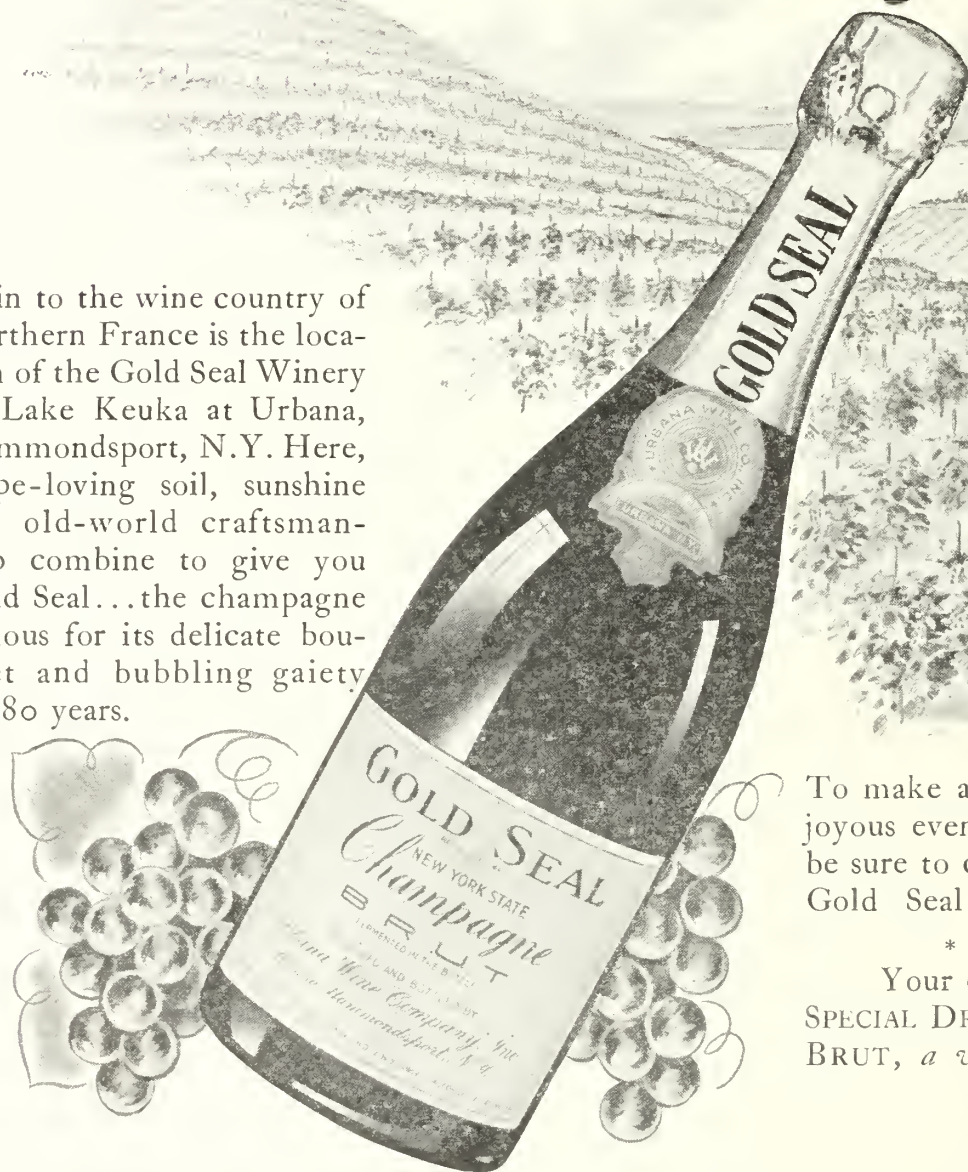
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Programme 28

TUESDAY, MAY 29, 1945

Number 5

PROGRAMME

THE 21st MARINES, March . . . . . Beyer  
OVERTURE to "Russlan and Ludmilla" . . . . . Glinka  
\*HORA STACCATO . . . . . Dinicu-Heifetz  
\*DIVERTISSEMENT . . . . . Ibert  
Introduction—Cortege—Nocturne—Valse—Parade—Finale

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CONCERTO IN A MINOR for Piano and Orchestra . . . . . Grieg  
I. Allegro molto moderato  
II. Adagio  
III. Allegro moderato molto e marcato  
Soloist: LUISE VOSGERCHIAN

\*THE SKATERS, Waltz . . . . . Waldteufel  
MOZART MATRICULATES . . . . . Templeton-Bodge  
ESPAÑA CANI . . . . . Marquina-Gould

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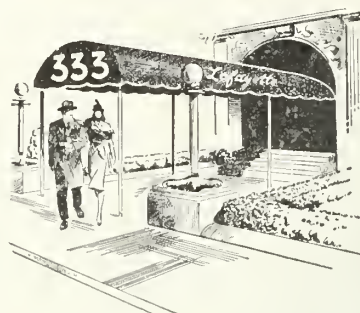
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Programme 29

WEDNESDAY, MAY 30, 1945

### PROGRAMME

|   |               |
|---|---------------|
| MARCH from "The Queen of Sheba" . . . . . | Gounod        |
| OVERTURE to "Euryanthe" . . . . .         | Weber         |
| ENTRACTE WALTZ . . . . .                  | Hellmesberger |
| *BALLET MUSIC from "Faust" . . . . .      | Gounod        |
| Waltz—Dance of Phryne—Bacchanale          |               |

### THE STAR-SPANGLED BANNER

|  |       |
|--|-------|
| SOLVEIJG'S SONG from "Peer Gynt" . . . . .             | Grieg |
| SECOND HUNGARIAN RHAPSODY . . . . .                    | Liszt |
| AMERICAN CONCERTETTE for Piano and Orchestra . . . . . | Gould |
| I. With Vigor and Drive                                |       |
| II. Gavotte  |       |
| III. Blue  |       |
| IV. Very Fast  |       |

Soloist: BERNHARD WEISER

|   |             |
|---|-------------|
| *AUSTRIAN PEASANT DANCES . . . . .                | Schönherr   |
| Wedding March—Schuhplattler—Hog Dance—Zwoaschritt |             |
| HAWAIIAN WAR CHANT . . . . .                      | Noble-Bodge |
| AMERICAN PATROL . . . . .                         | Meacham     |

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THURSDAY, MAY 31, 1945

Programme 30

PROGRAMME

O'DONNELL ABOO March . . . . . *Arranged by de Ville*  
OVERTURE to "The Bohemian Girl" . . . . . *Balfe*  
FAIR DAY from "Irish" Symphony . . . . . *Sir Hamilton Harty*  
JIG AND FINALE from the Ballet, "Henry VIII" . . . . . *Saint-Saëns*

THE STAR-SPANGLED BANNER

CELTIC LAMENT . . . . . *Foulds*  
IRISH RHAPSODY . . . . . *Victor Herbert*  
\*RHAPSODY IN BLUE . . . . . *Gershwin*

Soloist: LEO LITWIN

GOING BING'S WAY . . . . . *Arranged by Bodge*  
Going My Way—Swing On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

YANKEE DOODLE WENT TO TOWN . . . . . *Gould*  
\*SALUTE TO OUR FIGHTING FORCES . . . . . *Arranged by Bodge*  
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors  
Aweigh—When the Caissons Go Rolling Along—God Bless America

The Eire Society of Boston

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MARION FITCH

JANE POOR

Programme 31

FRIDAY, JUNE 1, 1945

MORTON GOULD, *Conducting*

### MARCHES OF TODAY:

New China  
Red Cavalry

### SPIRITUALS FOR STRING CHOIR:

"Nobody Knows the Trouble I've Seen"  
"Go Down Moses"

### TWO AMERICAN TUNES:

\*"Yankee Doodle Went To Town"  
\*American Salute ("When Johnny Comes Marching Home")

*Settings by Gould*

### THE STAR-SPANGLED BANNER

"AMERICAN" CONCERTETTE for Piano and Orchestra . . . . . *Gould*

I. With Vigor and Drive

III. Blues

II. Gavotte

IV. Very Fast

*Soloist: BERNHARD WEISER*

COWBOY RHAPSODY . . . . . *Gould*

### TWO SETTINGS FOR STRINGS:

"Smoke Gets in Your Eyes" . . . . . *Kern*  
"Star Dust" . . . . . *Carmichael*

### SOUTH AMERICAN DANCES:

Andalucia . . . . . *Lecnona*

La Comparsa . . . . . *Lecuona*

ESPAÑA CAÑI . . . . . *Marquina*

*Settings by Gould*

The Massachusetts Council of Young Women's Republican Clubs.

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## POP-OVERS

### "THE 21st MARINES"—BEYER.

This unit of the Third Division, U.S.M.C., has distinguished itself in the thick of the fighting at Bougainville, Guam, and Iwo Jima. In the latter campaign, it helped to drive the all-important wedge across the island.

The march was inspired by the pride aroused in the composer by the feats of the Twenty-First, through the personal link that one of its members was his brother-in-law, Corp. Robert L. Ham.

The playing of this music at an Esplanade Concert last summer, and the source of its inspiration, were reported in a newspaper dispatch which reached the Pacific headquarters of the Twenty-First. As a result, the composer received and fulfilled a request to send a copy of the manuscript. It is understood that action is contemplated to make Beyer's composition the official regimental march.

The composer, Carlton Saint Croix Beyer, was born in Boston in 1914, was educated in the public schools there, the New England Conservatory of Music, and the American Institute of Normal Methods, Auburndale, Mass. He has made appearances as a trumpet soloist.

### "RUSSLAN AND LUDMILLA" AND GLINKA.

In this opera, that incredible genius, Michael Glinka (1804-1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra, then improved by hearing and studying music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakov, and Stravinsky. Not only in Stravinsky's "Firebird," but the more daring and original "Rite of Spring," scholars have traced certain effects back to "Russlan." It is such emulation of Glinka, they tell us, which gives non-Russians the clues by which they judge a piece of music to be definitely Russian and nothing else.

**HORA.** A form of Rumanian folk music, which serves both for singing and the performance of a round-dance. Holding each other by the hand or the waist, the dancers form a circle with the musicians in the centre, playing on plucked and bowed instruments, and perhaps a bagpipe. The basically lively rhythm may reach a mad pace, but an air of sadness persists in the melody, which shifts from major to minor or modal scales.

**PIANO CONCERTO IN A MINOR, OPUS 16—GRIEG.** Fervent admiration of this work was voiced by Tchaikovsky. He praised it for charm, passion, vitality, originality and beauty.

### BALLET MUSIC FROM "FAUST"—GOUNOD.

For the occupation of the corps de ballet and the delectation of its admirers, Gounod expanded his opera by introducing this episode before the last act, with its prison scene.

By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, Aspasia, Phryne, with female retainers. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All vanishes as Faust is struck with remorse on seeing a vision of Marguerite with a red mark around her neck, suggestive of her approaching execution.

**SECOND HUNGARIAN RHAPSODY.** Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise. The latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands

(Continued on page 24)

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Programme 32

SATURDAY, JUNE 2, 1945

M. I. T. NIGHT

PROGRAMME

|   |                |
|---|----------------|
| MARCH from "The Queen of Sheba"                   | Gounod         |
| OVERTURE to "Die Fledermaus"                      | Strauss        |
| FUGUE in G minor (The Little)                     | Bach-Cailliet  |
| *DIVERTISSEMENT                                   | Ibert          |
| Introduction—Cortège—Nocturne—Valse—Parade—Finale |                |
| ESPAÑA CAÑI                                       | Marquina-Gould |

GEORGE SAWYER DUNHAM, *Conducting*

THE STAR-SPANGLED BANNER

MASSACHUSETTS INSTITUTE OF TECHNOLOGY GLEE CLUB

George Sawyer Dunham, *Conductor*

Arnold Judson and John Gunnarson, *Accompanists*

|   |                              |
|---|------------------------------|
| Landsighting  | Grieg                        |
| Miserere  | Allegri                      |
| "When Johnny Comes Marching Home"                                 | Mead                         |
| Sons of M. I. T.  | Professor John B. Wilber '26 |
| FINLANDIA, Symphonic Poem   | Sibelius                     |
| *OLD TIMERS' NIGHT AT THE POPS                                    | Arranged by Lake             |
| Ta-Ra-Ra Boom-De Ay—The Bowery—Sidewalks of New York—Sweet Rosie  |                              |
| O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the |                              |
| Old Town Tonight  |                              |
| (Texts on page 12)  |                              |
| AMERICAN PATROL   | Meacham                      |
| STEIN SONG  |                              |

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## OLD TIMERS' NIGHT AT THE POPS

### TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,  
Belle of good society;  
Not too strict, but rather free,  
Yet as right as right can be.  
Never forward, never bold,  
Not too shy, and not too cold;  
But the very thing, I'm told,  
That in your arms you'd like to fold.  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

### THE BOWERY

Oh, the night that I struck New York,  
I went out for a quiet walk;  
Folks that are on to the city say,  
Better by far had I taken Broadway.  
I was out to enjoy the sights,  
There was the Bowery ablaze with lights;  
I had one of the devil's own nights,  
And I'll never go there any more.  
The Bow'ry, the Bow'ry,  
They say such things, and they do strange  
things on the Bow'ry, the Bow'ry,  
I'll never go there any more.

### THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,  
The tots sang "Ring-a-Rosie,  
London Bridge is falling down";  
Boys and girls together, me and Mamie  
O'Rourke,  
Tripped the light fantastic  
On the sidewalks of New York.

## SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,  
You're my steady lady, 'most everyone knows,  
And when we are married, how happy we'll be  
For I love sweet Rosie O'Grady, and Rosie  
O'Grady loves me

### DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,  
I'm half crazy all for the love of you.  
It won't be a stylish marriage—  
I can't afford a carriage;  
But you'll look sweet upon the seat  
Of a bicycle built for two.

### WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,  
While the band played on.  
He waltzed 'round the floor with the girl he  
adored  
While the band played on.  
His head, it was loaded, it nearly exploded;  
The poor girl, she shook with alarm  
He ne'er left the girl with the strawberry curl  
While the band played on

### AFTER THE BALL

After the hall was over,  
After the break of morn,  
After the dancers' leaving,  
After the stars are gone,  
Many a heart is aching,  
If you could read them all;  
Many the hopes that have vanished  
After the hall

### A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,  
All join 'round and sweetly you must sing;  
And when the verse am through, in the chorus  
all join in —  
There'll be a hot time in the old town tonight!

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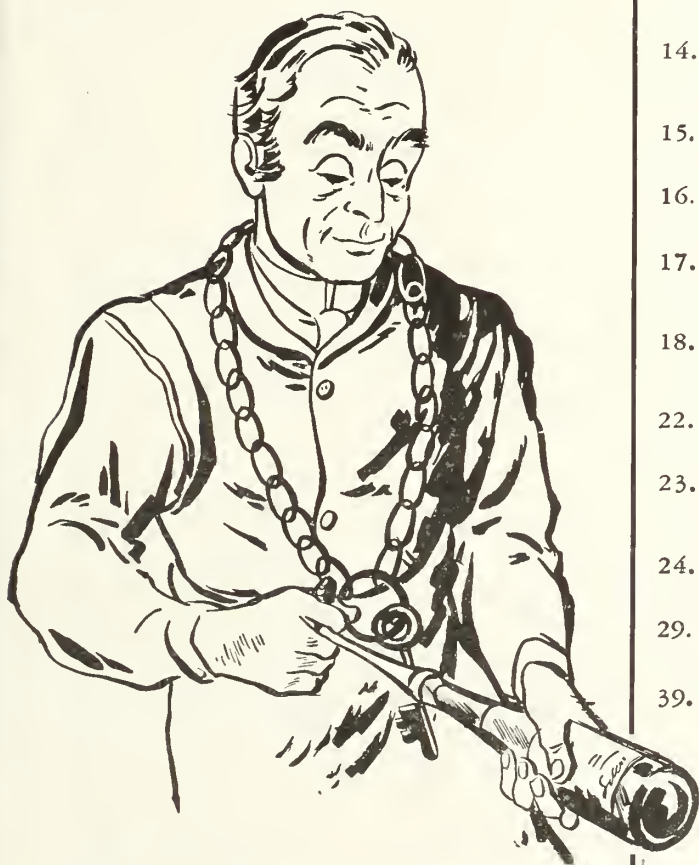
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SEE WINE LIST ON PAGE 15

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61. *Cucamonga Muscatel*  
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62. *Superior Port*  
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63. *Superior Pale Dry Sherry*  
 Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
 Semi-sweet — full.
65. *Superior Muscatel*  
 Pleasantly aromatic — rich bouquet.





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| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

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|----|---|-----------|
| 4  | Inglenook Riesling 1939 . . . . .                 | 2.00      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25      |

## RED WINES

|    |   |           |
|----|---|-----------|
| 19 | Inglenook Red Wine 1940 . . . . .                 | 1.75 1.25 |
| 21 | Inglenook Cabernet 1938 . . . . .                 | 2.25 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25      |
| 28 | Valliant Burgundy . . . . .                       | 2.25      |
| 29 | Pastene California Chianti . . . . .              | 2.25      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75       |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |   | Bot. | Glass  |
|----|---|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00 |        |
| 52 | Valliant Port . . . . .                             | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  |      | .30    |
| 55 | Dubonnet Dry . . . . .                              |      | .35    |
| 56 | Vermouth Dry . . . . .                              |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25 |        |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25 |        |
| 62 | Pastene Port . . . . .                              | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                          | 1.75 | 1.25   |

## BEER AND ALE

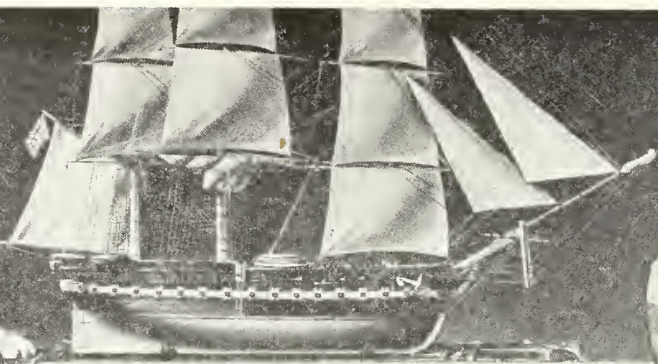
|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hauley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

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| Camembert, with Crackers            | .25 |

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| Peanuts, 1/2 lb.                  | .10 |
| Selected Spanish Peanuts, 1/2 lb. | .10 |
| Salted Selected Pecans, 5 1/2 oz. | .10 |
| Selected Mixed Nuts, 6 1/2 oz.    | .10 |
| Fancy Cashews, 7 oz.              | .10 |
| Extra Fancy Almonds, 7 oz.        | .10 |

*Wine List on page 15*

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#### CIGARS

|                          |     |
|--------------------------|-----|
| Coronas Chicas . . .     | .15 |
| Overland Londres . . .   | .15 |
| Overland Perfectos . . . | .20 |
| Partages Belvedere . . . | .30 |
| Belinda Belvedere . . .  | .30 |

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| Corona Chicas . . .       | .25 |
| Corona Corona . . .       | .35 |
| Obsiquios . . .           | .30 |

*Wine List on page 15*



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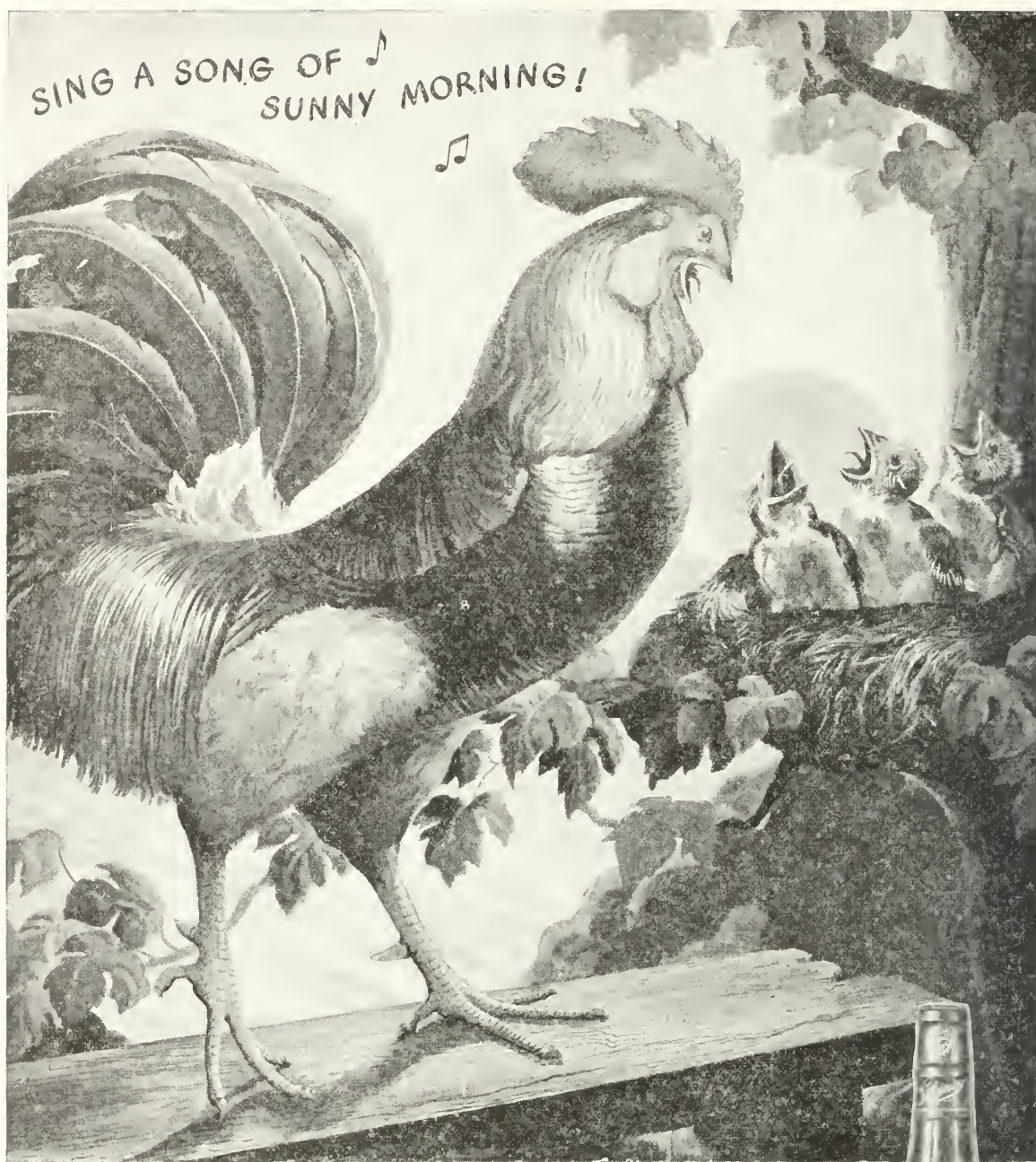
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Programme 34

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OVERTURE to "Light Cavalry" . . . . . Suppé  
TWO SLAVONIC DANCES . . . . . Drorak  
PROCESSION OF BACCHUS from "Sylvia" . . . . . Delibes

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SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn  
ROUMANIAN RHAPSODY No. 1 . . . . . Enesco

\*THE SKATERS, Waltz . . . . . Waldteufel  
LONDONDERRY AIR . . . . . Arranged by Grainger  
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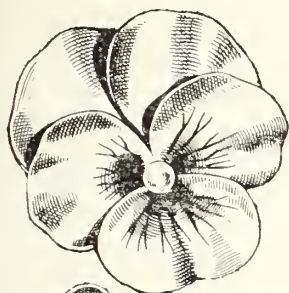
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Programme 35

TUESDAY, JUNE 5, 1945

### PROGRAMME

|                                     |         |
|-------------------------------------|---------|
| LORRAINE March . . . . .            | Ganne   |
| OVERTURE to "Il Guarany" . . . . .  | Gomez   |
| MINUET FOR STRINGS . . . . .        | Bolzoni |
| GYPSY DANCE from "Carmen" . . . . . | Bizet   |

### THE STAR-SPANGLED BANNER

CONCERTO IN C MAJOR, No. 21, for Piano and Orchestra, K. 467 . . . . . Mozart

I. Allegro maestoso

II. Andante

III. Allegro vivace assai

Soloist: NATALIE ELEANOR WOLFSON, President Class of 1940

SUITE from "Le Cid" . . . . . Massenet

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## THE BOSTON 'POPS'

(The New York Times, May 20, 1945)

By WILLIAM M. BLAIR

BOSTON, MASS.

Many of Boston's peculiarities often baffle the stranger. Seeking explanations for local phenomena, he gets wholly unsatisfactory answers.

Such is the case of the Boston "Pops" concerts, now in progress. If the visitor asks why the "Pops" have rolled on through a record fifty-nine-year spring and summer series, he is likely to get this answer: "Why, we have the 'Pops,' just as we have the Symphony."

It's still a debatable question whether the "Pops" took its name from "popular" or the popping corks of wine bottles so conspicuous on the tables scattered over the main floor of Symphony Hall. The early concerts appear to have been as much noted for the beer and stimulating conversation as for the waltzes and other light music then in vogue. When no liquor license was obtained in 1890 the concerts were omitted as a matter of course. But a change in emphasis may be indicated by the fact that during prohibition the "Pops" went up in public esteem.

Ad Nenendorf, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four

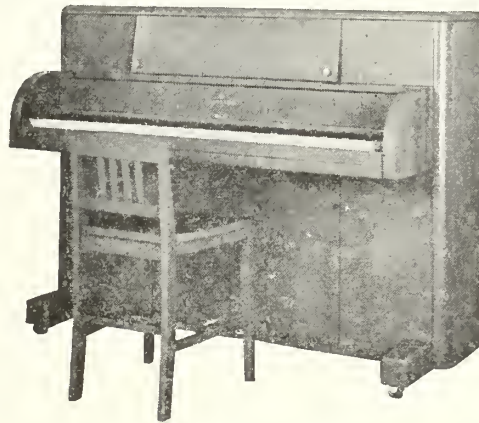
years old. The first concerts were called "Promenade Concerts," after the old London concerts, and were more or less an experiment. There was plenty of rivalry in town that hot summer night. The people flocked to the Boston Museum to see "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Lillian Russell." But the "Proms," which became the "Pops" in 1900, outlasted all rivals.

Another strange bit of "Pops" history is that the concerts drew a new impetus from a conductor brought up in the serious musical tradition. Arthur Fiedler, who is starting his sixteenth season with the baton, came on the scene in 1930, and it appears that under his direction the "Pops" meet the conflict between the "jazz hounds" and the high-brows.

The only requirement for admission to a "Pops" program is that a piece have a sparkle of its own, and under this standard Mr. Fiedler weaves in Johann Strauss, Offenbach, Bizet, Brahms and the moderns, Gershwin, Kern, Porter, Robert McBride and Morton Gould, to the increasing delight of his devoted followers.

The stranger may be startled to come across the wine and beer list next to a résumé of Brahms' "Academic Festival" Overture in the program, but Bostonians feel he'll enjoy both.

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## POP-OVERS

(Continued from page 9)

### AUSTRIAN PEASANT DANCES.

This folk dance suite opens with a Wedding March, the theme of which originated in Hallstatt, in 1800. A Tyrolian dance, the "Schuhplattler," follows. Next, from Salzburg, birthplace of Mozart, comes a "G'Strampfer." This is a vigorous, stomping, Polka. The Tyrol supplies a curious item in the "Hog Dance,"—complete with grunts. From Styria comes a "Zwoaschritt," which may as well be called a two-step.

**IRISH RHAPSODY.** Victor Herbert dedicated the work (published in 1910) to the Gaelic Society of New York. Six of its tunes are from the "Irish Melodies," the collection dating from 1807, in which the poet, Thomas Moore, united poems of his own to old melodies. In sequence, the melodies of the Rhapsody run as follows:

1. Garryowen is suggested. Moore's poem to it is "We May Roam Through the World."
2. My Lodging's on the Cold Ground. (Moore's "Believe Me, If All Those Endearing Young Charms.") Sir Charles Villiers Stanford states that "it is not Irish at all."
3. The Rocky Road to Dublin.
4. Faugh-a-ballagh (Moore's "To Ladies' Eyes.")
5. Ta me' mo chodladh (I am asleep, and don't waken me). (Moore's "Erin, O Erin.") The authority on Irish music, Edward Bunting, states that this air is very ancient, with author and date unknown.
6. Cuishla Machrie. (Moore's "Come O'er the Sea.")
7. The Summer is Coming. (Moore's "Rich and Rare Were the Gems She Wore.")
8. St. Patrick's Day.
9. Garryowen returns, combined with "Erin, O Erin."

The Swiss musicologist, Karl Nef, observes: "It has been said that Irish folk music is, on the whole, the finest that exists; that for sheer beauty of melody, Schubert, Mozart, and Irish folk songs constitute 'a triad unchallenged in the whole range of art.'"

**MORTON GOULD.** (b. Long Island, N.Y., 1913). Composer at four, student of composition and piano recitalist in his teens, graduate of New York University at fifteen, he has become a sort of American Prokofieff. In other words, in his music are found inventiveness, admirable craftsmanship in orchestration, and humor—as for example in his adaptation of Europe's ancient dance, the pavane, to his American Symphonette, and his elaboration on Patrick Gilmore's song of the Civil War, "When Johnny Comes Marching Home."

The exceptional command of the art of instrumentation shown by Gould was acquired by pressure of practical necessity in his broadcasting activities, rather than academic studies. He applied himself to discovering the most telling effects from the combinations of instruments on hand at a given time.

When music arranged or originally composed by Gould is admired in conjunction with the label "entertainment music," he has an effective way of turning off the implied slight.

"A surprising amount of music by old-time masters, now heard on concert programs in a spirit of awe was originally dinner music and dance music for titled personages to whom composers were not artists so much as skilled labor who could keep their households entertained," he told an interviewer not long ago. "Names of some of these music-writers were Bach, Haydn and Mozart."

### JOHANN STRAUSS, JR. AS OPERETTA COMPOSER.

Strauss's first two operettas, "Indigo" (1871), and "Carnival in Rome" (1873), fell far short of success. This seemed proof that the composer had better go back to his specialization in waltzes. But it was a different story after he obtained a libretto from Offenbach's famous "script writers" of "Fair Helen" fame—Henry Meilhac, master of telling situations, and Ludovic Halévy, master of dialogue. Reinforced with their vivacious book, Strauss in 1874 produced his first successful operetta—and his masterpiece in that field—"The Bat."

(Continued on page 27)

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## POP-OVERS

(Continued from page 24)

**DIVERTISSEMENT.** The old game of quotations is seldom so gaily applied to music, as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed in 1937 to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

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In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

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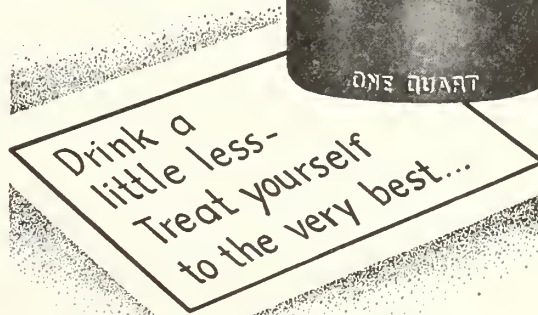
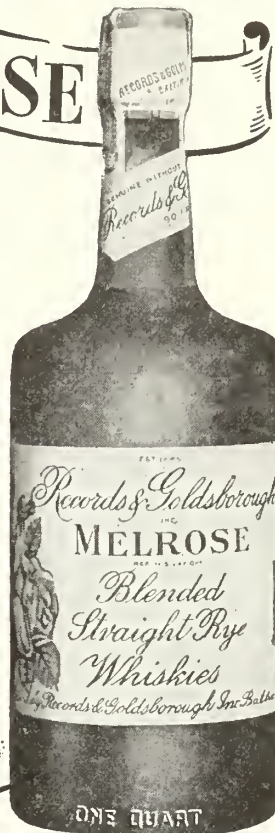


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## BALLET MUSIC

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| MARCHE MILITAIRE                        | Schubert 4314     |
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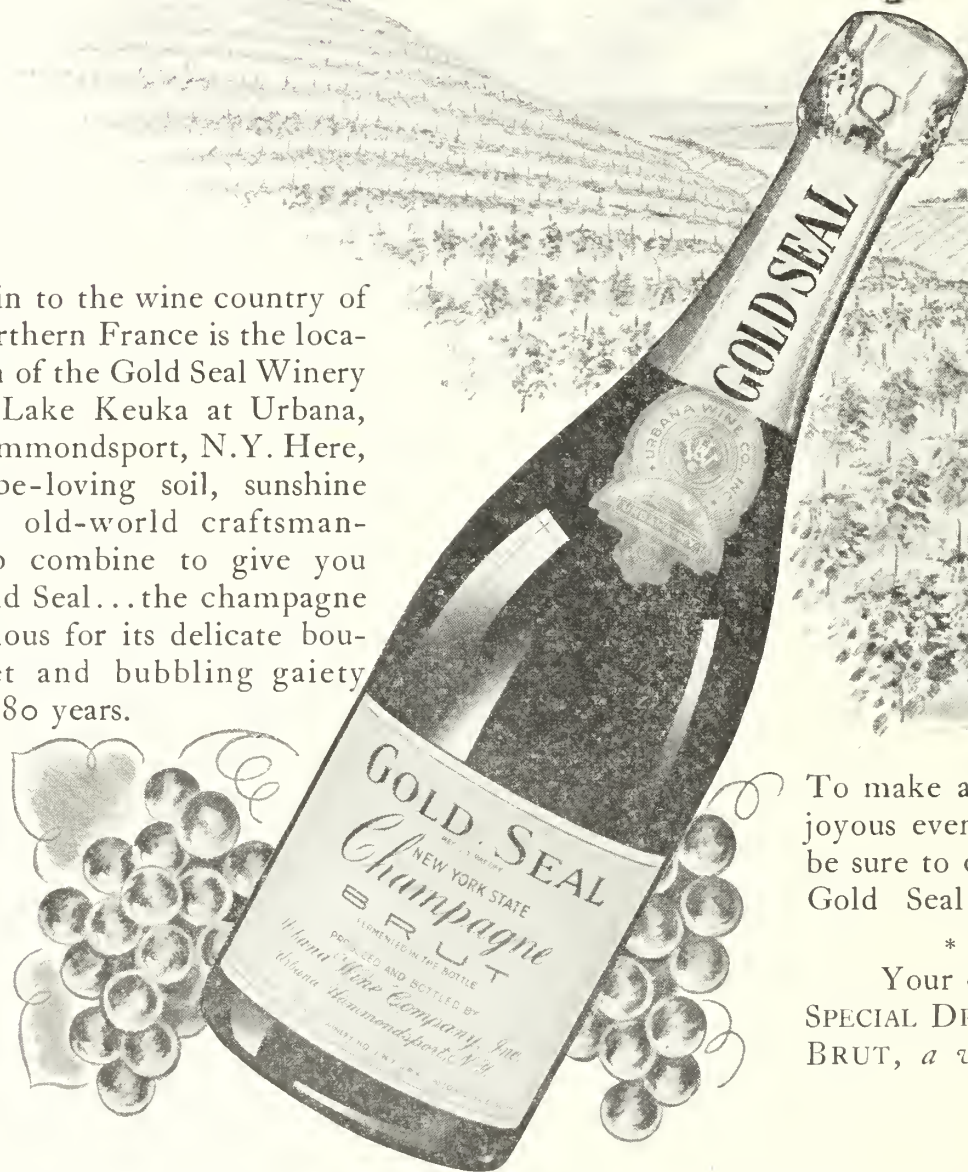
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## TECH SONGS

### TAKE ME BACK TO TECH

*Words by I. W. LITCHFIELD, '85.*

Tune, "Solomon Levi"

*By FRED SEAVER*

I wish that I were back again  
At the Tech on Boylston Street  
Dressed in my dinky uniform,  
So dapper and so neat.  
I'm crazy after Calculus;  
I never had enough,  
It was hard to be dragged away so young  
It was horribly, awfully tough—

#### *Chorus*

'Rah for TECHNOLOGY!  
'OLOGY, 'Ology, oh—  
Glorious old TECHNOLOGY  
'Ology, 'Ology, 'Ology, 'Ology.  
Take me back on a special train  
To the Glorious Institute—  
I yearn for the inspiration of  
A technological tootl—  
I'd shun the physical, quizzical Prof.,  
And chapel and all that;—  
But how I would love to go again  
On a Scientific Bat.  
  
Back to the days that were free from care  
In the 'ology, Varsity shop,  
With nothing to do but analyze air  
In an aneometrical top;  
Or the differentiation  
Of the trigonometric powers  
Of the constant pi that made me sigh  
In those happy days of ours.  
M-A-S-S-A-C-H-U-S-E-T-T-S  
I-N-S-T-I-T-U-T-E-O-F-T-E-  
C-H-N-O-L-O-G—and Y comes after G.  
The Massachusetts Institute of Technology.

### SONS OF M. I. T.

*Words and music by JOHN B. WILBUR, '26.*

Arise, ye sons of M. I. T.  
In loyal brotherhood,  
The future beckons unto ye  
And life is full and good,  
Arise and raise your steins on high,  
Tonight shall ever be,  
A mem'ry that will never die  
Ye sons of M. I. T.

Once more thy sons, oh M. I. T.  
Return from far and wide,  
And gather here once more to be  
Renourished by thy side,  
And as we raise our steins on high  
To pledge our love for thee,  
We join thy sons of days gone by  
In praise of M. I. T.

Oh loyal sons of M.I.T.  
When clouds of war burn red.  
In foreign land, on distant sea  
Your battle line is spread,  
To you we raise our steins on high  
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Programme 35

TUESDAY, JUNE 5, 1945

Number 6

PROGRAMME

|                                     |         |
|-------------------------------------|---------|
| LORRAINE March . . . . .            | Canne   |
| OVERTURE to "Il Guarany" . . . . .  | Gomez   |
| MINUET FOR STRINGS . . . . .        | Bolzoni |
| GYPSY DANCE from "Carmen" . . . . . | Bizet   |

THE STAR-SPANGLED BANNER

CONCERTO IN C MAJOR, No. 21, for Piano and Orchestra, K. 467 . . . . . Mozart

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

Soloist: NATALIE ELEANOR WOLFSON, President Class of 1940

SUITE from "Le Cid" . . . . . Massenet  
Castillane—Andalouse—Aragonaise—Aubade—Catalane—Madrilene—Navarraise

GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

ESPAÑA CAÑI . . . . . Marquina-Gould

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\* Pops Recording  
† Arranged by Bodge

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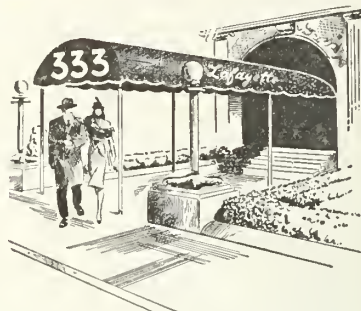
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Programme 36

**WEDNESDAY, JUNE 6, 1945**

**YMCA NIGHT**

**PAUL CHERKASSKY, Conducting**

**PROGRAMME**

ENTRANCE OF THE BOYARDS . . . . . *Halvorsen*  
OVERTURE to "Russlan and Ludmilla" . . . . . *Glinka*  
SCHERZO from "A Midsommer Night's Dream" . . . . . *Mendelssohn*  
TOCCATA . . . . . *Frescobaldi-Kindler*

**THE STAR-SPANGLED BANNER**

SUITE from the Ballet "Swan Lake" . . . . . *Tchaikovsky*  
Introduction—Dance of the Swans—Waltz  
MEDITATION from "Thais" . . . . . *Massenet*  
(Solo Violin: Julius Theodorowicz)  
SCHERZO AND FINALE from Symphony No. 2 in D major . . . . . *Sibelius*

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STARS AND STRIPES FOREVER March . . . . . *Sousa*

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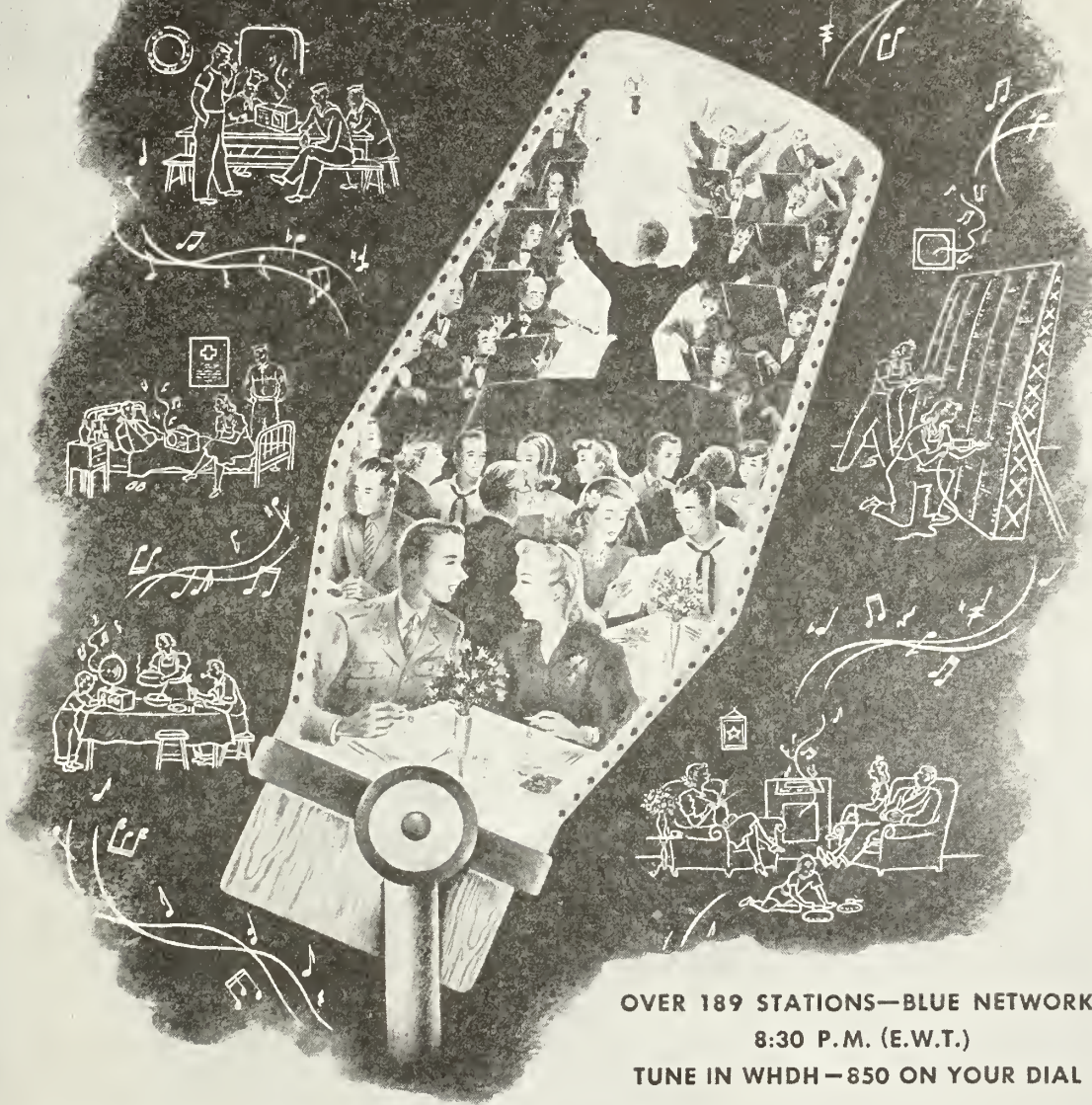
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THURSDAY, JUNE 7, 1945

Programme 37

ROXBURY LATIN SCHOOL TRICENTENARY

PROGRAMME

MARCH OF THE PRIESTS from "Athalie" . . . . . Mendelssohn  
OVERTURE to "Orpheus in Hades" . . . . . Offenbach  
PRAELUDIUM . . . . . Jaernefelt  
ESTUDIANTINA, Waltzes . . . . . Waldteufel

THE STAR-SPANGLED BANNER

SECOND HUNGARIAN RHAPSODY . . . . . Liszt  
\*MARCHE SLAVE . . . . . Tchaikovsky  
WARSAW CONCERTO . . . . . Addinsell

Soloist: LEO LITWIN

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Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

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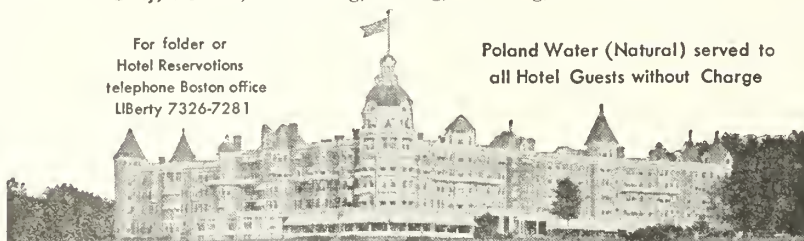
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Programme 38

FRIDAY, JUNE 8, 1945

CHARLES O'CONNELL, *Conducting*  
PROGRAMME

|                                      |             |
|--------------------------------------|-------------|
| HUNGARIAN MARCH, "Rakoczy" . . . . . | Berlioz     |
| *CARNIVAL Overture . . . . .         | Dvořák      |
| AVE MARIA . . . . .                  | Bach-Gounod |
| FINLANDIA, Symphonic Poem . . . . .  | Sibelius    |

### THE STAR-SPANGLED BANNER

|   |             |
|---|-------------|
| *OVERTURE to "William Tell" . . . . .               | Rossini     |
| NOCTURNE from "A Midsummer Night's Dream" . . . . . | Mendelssohn |
| <i>Solo Horn: HAROLD MEEK</i>                       |             |
| FINALE, Symphony No. 4 in F minor . . . . .         | Tchaikovsky |

|   |          |
|---|----------|
| BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . . | Strauss  |
| VARIATIONS ON "POP GOES THE WEASEL" . . . . .   | Cailliet |

Theme—Fugue—Minnet—In Jerusalem—Music Box—À la Jazz

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| When the Caissons Go Rolling Along—God Bless America             |                   |

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## POP-OVERS

### "IL GUARANY"—GOMES

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

### PIANO CONCERT IN C MAJOR (K. No. 467)—MOZART.

Written at the age of twenty-nine, in 1785, one hundred years after the births of Bach and Handel, and one year before Mozart's "Marriage of Figaro."

In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.

### "LE CID"—MASSENET (1842-1912).

This French operatic masterpiece, rated among Massenet's three highest achievements for the lyric stage, was first produced in 1885. The Spanish dances take their basic inspiration from music which the composer heard while a wedding was being celebrated in a room beneath his own while he was staying in a Spanish hotel.

### INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM"

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene. Here the playgoer is introduced to Puck, the fairies, Oberon their king, Titania their queen, and the beginning of Puck's bungling enchantment which muddles the romances of the two pairs of mortal lovers.

### BALLET, "SWAN LAKE"—TCHAIKOVSKY

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman, Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty," and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

MARCHIE SLAVE (Slavic—not Slave—March). Written by Tchaikovsky in 1876. Commissioned for, but played more than year after, a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I. in 1833, and ordered by him to be adopted by the Russian Army.

FERENC RAKOCZY. Great Hungarian patriot. After Hungary became a province of Austria, he emerged from exile in 1703, to lead his people in a renewal of a struggle for religious and civil liberty, which succeeded in 1711.

As was the case some years later with England's "Bonnie Prince Charlie," he became the hero of various folk-songs, especially during his exile. Outstanding, of course,

(Continued on page 24)

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Programme 39

SATURDAY, JUNE 9, 1945

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### PROGRAMME

|   |             |
|---|-------------|
| LORRAINE March . . . . .                      | Ganne       |
| OVERTURE to "Il Guarany" . . . . .            | Gomez       |
| SUITE from "Carmen" . . . . .                 | Bizet       |
| Aragonaise—March of the Smugglers—Gypsy Dance |             |
| †ESTUDIANTINA, Waltzes . . . . .              | Waldteufel  |
| *MARCHE SLAVE . . . . .                       | Tchaikovsky |

RICHARD BURGIN, *Conducting*  
HATIKVOH

|  |                 |
|--|-----------------|
| INTRODUCTION AND WEDDING MARCH from                            |                 |
| "The Golden Cockerel" . . . . .                                | Rimsky-Korsakov |
| CONCERTO in G minor for Violin and Orchestra, Op. 26 . . . . . | Max Bruch       |
| I. Introduction  |                 |
| II. Adagio   |                 |
| III. Finale  |                 |

*Soloist: RUTH POSSELT*

|   |        |
|---|--------|
| RUSSIAN SAILORS' DANCE from "The Red Poppy" . . . . . | Glière |
|---|--------|

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## POP-OVERS

JACQUES OFFENBACH (b. Cologne, 1819; d. Paris, 1880). With a musical urge given expression by playing the 'cello, Jacques, Cantor Levy's son, sought his fortune in Paris at the age of 13, under the name of Offenbach (his father's birthplace). After class study for a year at the Conservatory, he joined the orchestra of the Opera Comique, made concert appearances, composed pieces for his instrument and piano, and also duets for 'cello. At 30 he had become conductor of the Théâtre Français, and in the next few years attempted with small success or none to make his mark as a composer of operetta. He won a bold gamble when, in 1855, he opened an abandoned theatre under his own management and the new name of the "Bouffes Parisiens" where he put on his own operettas for 11 years. There and on other stages, he brought out more than a hundred works, marked by deftness of orchestration, but above all, an inexhaustible gift of melody.

The critic Albert Wolff, of "Figaro," summarized the career of Offenbach in these words:

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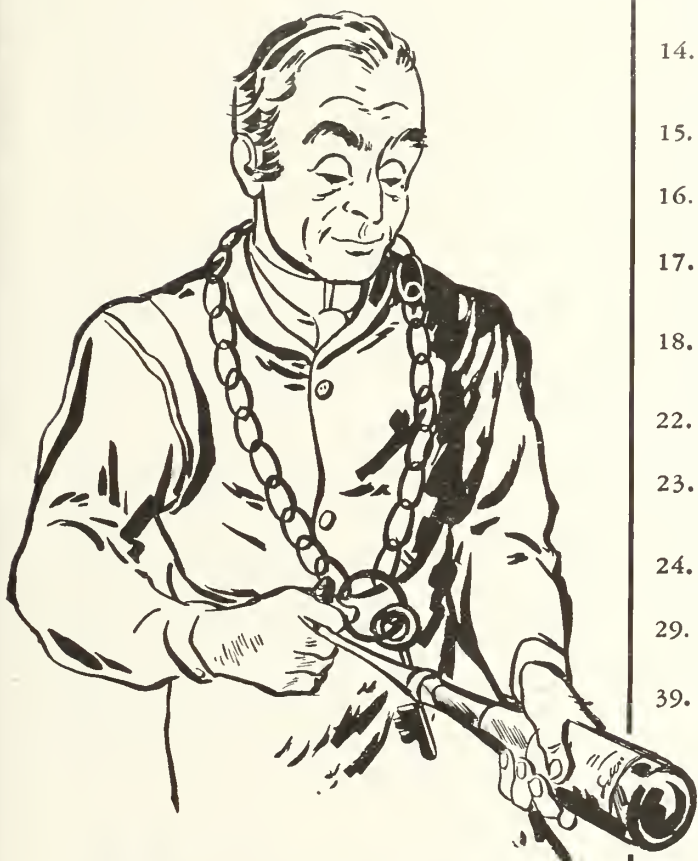
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| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |
|---|---|------|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |

## WHITE WINES

|    |   |      |
|----|---|------|
| 4  | Inglennook Riesling 1939 . . . . .                | 2.00 |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00 |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |

## RED WINES

|    |   |      |
|----|---|------|
| 19 | Inglennook Red Wine 1940 . . . . .                | 1.75 |
| 21 | Inglennook Cabernet 1938 . . . . .                | 2.25 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |
| 29 | Pastene California Chianti . . . . .              | 2.25 |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |  | Bot. | Glass |
|----|--|------|-------|
| 32 | *Duff Gordon Generoso . . . . .                    | 3.00 | .25   |
| 33 | *Duff Gordon Amontillado . . . . .                 | 4.00 | .35   |
| 34 | *Duff Gordon Oloroso . . . . .                     | 4.00 | .35   |
| 35 | *Cockburn Ruddy Port . . . . .                     | 2.75 | .25   |
| 36 | *Old Southside Madeira . . . . .                   | 3.00 | .25   |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .      | 3.00 | .25   |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .           | 3.25 | .35   |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .        | 2.25 | .25   |
| 41 | Dow's 3 Star Tawny Port . . . . .                  | 3.00 | .30   |
| 42 | Blandy's Duke Clarence Madeira . . . . .           | 3.50 | .35   |
| 49 | Cresta Blanca Port . . . . .                       | 2.00 |       |
| 51 | Cresta Blanca Sherry . . . . .                     | 2.00 |       |
| 52 | Valliant Port . . . . .                            | 2.25 |       |
| 53 | Valliant Dry Sherry . . . . .                      | 2.25 |       |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . . |      | .30   |
| 55 | Dubonnet Dry . . . . .                             |      | .35   |
| 56 | Vermouth Dry . . . . .                             |      | .25   |

|    |   | ½ Bot. |
|----|---|--------|
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25   |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25   |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25   |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25   |
| 62 | Pastene Port . . . . .                              | 1.75   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75   |
| 65 | Pastene Muscatel . . . . .                          | 1.75   |

## BEER AND ALE

|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

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| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### ICE CREAM

|                    |     |
|--------------------|-----|
| Vanilla            | .20 |
| Chocolate          | .20 |
| Coffee             | .20 |
| Special of the Day | .20 |
| Cherry Sundae      | .20 |
| Pineapple Sundae   | .20 |
| Strawberry Sundae  | .20 |

### KEMP'S CHOCOLATES

|                               |     |
|-------------------------------|-----|
| Signature Assortment, 1/2 lb. | .30 |
|-------------------------------|-----|

### CAKES AND APPETIZERS

|                  |     |
|------------------|-----|
| Pretzels         | .10 |
| Cheese Wafers    | .10 |
| Danish Pastry    | .15 |
| Coffee Rolls     | .15 |
| Vienna Tea Cakes | .15 |
| Assorted Cookies | .10 |

### KEMP'S SALTED NUTS

|                                   |     |
|-----------------------------------|-----|
| "Step-A-Head" Mixed Nuts, 1 lb.   | .30 |
| Peanuts, 1/2 lb.                  | .30 |
| Selected Spanish Peanuts, 1/2 lb. | .30 |
| Salted Selected Pecans, 5 1/2 oz. | .70 |
| Selected Mixed Nuts, 6 1/2 oz.    | .80 |
| Fancy Cashews, 7 oz.              | .90 |
| Extra Fancy Almonds, 7 oz.        | .90 |

Wine List on page 15

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| Ice Tea, Individual Pots . . .    | .20 |
| Ice Coffee or Tea . . .           | .20 |

#### FRESH FRUIT DRINKS

|                                 |     |
|---------------------------------|-----|
| Ice Punch (non-alcoholic) . . . | .25 |
| Ice or Sauterne Punch . . .     | .40 |

#### GINGER ALE, ETC.

|                                   |      |
|-----------------------------------|------|
| Ice Spring Pale Dry 7 oz. . .     | .15  |
| Ice Spring Pale Dry 12 oz. . .    | .25  |
| Ice PUNCH served in pitchers . .  | 1.00 |
| Ice Fruit Lemonade, in pitchers . | 1.00 |

#### CLARET OR SAUTERNE

|                                  |      |
|----------------------------------|------|
| Ice PUNCH served in pitchers . . | 1.40 |
|----------------------------------|------|

*in which case they are below ceiling price.  
of these prices are available for your inspection.*

#### MINERAL WATERS

|                               |     |
|-------------------------------|-----|
| Poland Spring Water 7 oz. . . | .10 |
| Poland Club Soda 6 oz. . .    | .10 |

#### CIGARS

|                          |     |
|--------------------------|-----|
| Coronas Chicas . . .     | .15 |
| Overland Londres . . .   | .15 |
| Overland Perfectos . . . | .20 |
| Partages Belvedere . . . | .30 |
| Belinda Belvedere . . .  | .30 |

#### INTERNATIONAL CIGAR BRANDS

|                           |     |
|---------------------------|-----|
| La Corona Belvedere . . . | .20 |
| La Corona Perfectos . . . | .25 |
| Corona Chicas . . .       | .25 |
| Corona Corona . . .       | .35 |
| Obsiquios . . .           | .30 |

*Wine List on page 15*



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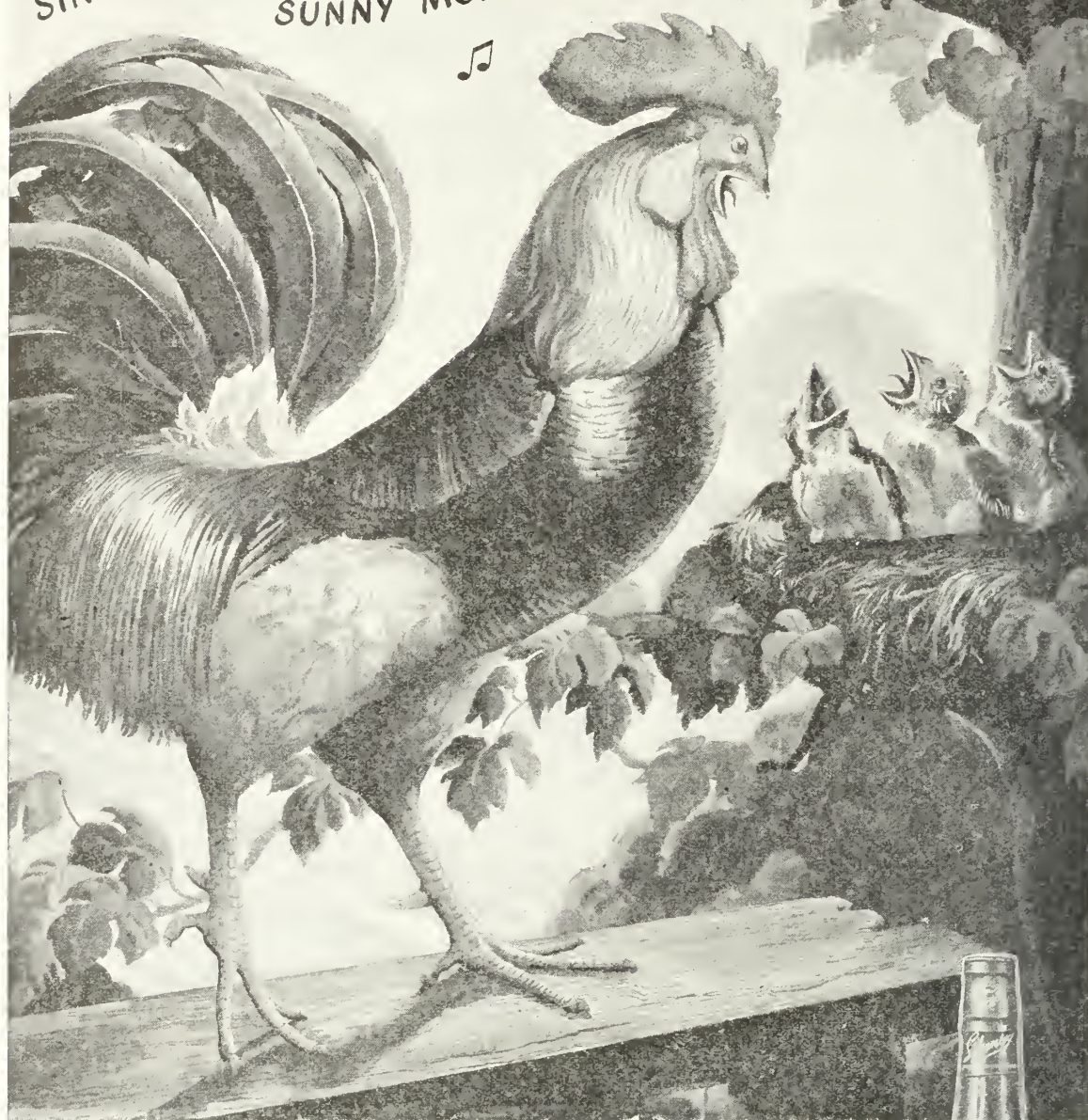
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**NEW ENGLAND CONSERVATORY NIGHT**  
**QUINCY PORTER, *Conducting***

### Programme 40

## PROGRAMME

|   |               |
|---|---------------|
| HUNGARIAN MARCH, "Rakoczy"                  | Berlioz       |
| POEM AND DANCE                              | Quincy Porter |
| FIRST MOVEMENT OF CONCERTO No. 5, "Emperor" | Beethoven     |
| Piano Soloist: PHYLLIS KNOX                 |               |

**FRANCIS FINDLAY, *Conducting***  
**THE STAR-SPANGLED BANNER**

**MAD SCENE** from “Lucia di Lammermoor” . . . . . *Donizetti*  
*Soprano:* NANCY TRICKEY  
*Flute Obligato:* LOIS SCHAEFER

|  |                                       |                                 |
|--|---------------------------------------|---------------------------------|
| FIRST MOVEMENT OF SYMPHONY No. 8, "Unfinished" . . . . . |                                       | <i>Schubert</i>                 |
| CONSERVATORY CHORUS                                      |                                       |                                 |
| Spinning Song from "The Flying Dutchman" . . . . .       |                                       | <i>Wagner</i>                   |
| Two Folk Songs from Switzerland . . . . .                |                                       | <i>Harmonized by Ernst Levy</i> |
| 1.   | Maria della Glisch (Sung in Romansch) |                                 |
| 2.   | Addio la Casserma (Sung in Italian)   |                                 |

MALCOLM HOLMES, *Conducting*

|  |                |
|--|----------------|
| TALES FROM THE VIENNA WOODS, Waltzes . . . . . | <i>Strauss</i> |
| *FUGATO ON A WELL-KNOWN THEME . . . . .        | <i>McBride</i> |
| KNIGHTSBRIDGE March . . . . .                  | <i>Coates</i>  |

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Kathleen Dell School  
Lasell Junior College  
Leland Powers School  
Lesley School  
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Programme 41

MONDAY, JUNE 11, 1945

### PROGRAMME

\*POMP AND CIRCUMSTANCE, March . . . . . Elgar  
OVERTURE to "The Barber of Seville" . . . . . Rossini  
ANNEN Polka . . . . . Strauss  
GAÎTE PARISIENNE . . . . . Offenbach  
Overture—Tortoni—Polka—Galop—Valse—March—Can-can—Finale

### THE STAR-SPANGLED BANNER

SUITE from the Ballet, "Le Cid" . . . . . Massenet  
Castillane—Andalouse—Aragonaise—Anbade—Catalane—Madrilene—Navarraise  
\*RHAPSODY IN BLUE . . . . . Gershwin

Soloist: LEO LITWIN

\*OKLAHOMA! Selection . . . . . Rodgers-Bodge  
\*JEALOUSY, Gypsy Tango . . . . . Gade  
ON THE ESPLANADE, March . . . . . Brown-Langendoen

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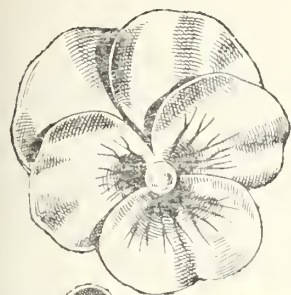
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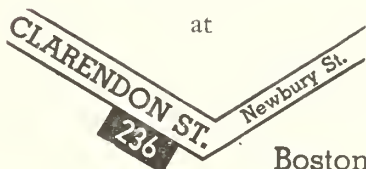
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Nocturne E $\flat$ , Berceuse, \*Waltz in C $\sharp$   
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Programme 42

TUESDAY, JUNE 12, 1945

### PROGRAMME

MARCH of the Priests from "Athalia" . . . . . Mendelssohn  
OVERTURE to "La Belle Helene" . . . . . Offenbach  
\*LARGO from "Xerxes" . . . . . Handel  
Solo Violin: Julius Theodorowicz  
\*BRIAR ROSE Waltz from "The Sleeping Beauty" . . . . . Tchaikovsky

### THE STAR-SPANGLED BANNER

SECOND HUNGARIAN RHAPSODY . . . . . Liszt  
\*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius  
\*MARCHE SLAVE . . . . . Tchaikovsky

VILLAGE SWALLOWS, Waltz . . . . . Josef Strauss  
INTERMEZZO, "Souvenir of Vienna" . . . . . Provost  
\*SALUTE TO OUR FIGHTING FORCES . . . . . Arranged by Bodge  
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

Jamaica Plain-Forest Hills Club of Kiwanians

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## THE BOSTON 'POPS'

(The New York Times, May 20, 1945)

By WILLIAM M. BLAIR

BOSTON, MASS.

Many of Boston's peculiarities often baffle the stranger. Seeking explanations for local phenomena, he gets wholly unsatisfactory answers.

Such is the case of the Boston "Pops" concerts, now in progress. If the visitor asks why the "Pops" have rolled on through a record fifty-nine-year spring and summer series, he is likely to get this answer: "Why, we have the 'Pops,' just as we have the Symphony."

It's still a debatable question whether the "Pops" took its name from "popular" or the popping corks of wine bottles so conspicuous on the tables scattered over the main floor of Symphony Hall. The early concerts appear to have been as much noted for the beer and stimulating conversation as for the waltzes and other light music then in vogue. When no liquor license was obtained in 1890 the concerts were omitted as a matter of course. But a change in emphasis may be indicated by the fact that during prohibition the "Pops" went up in public esteem.

Ad Neuendorf, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four

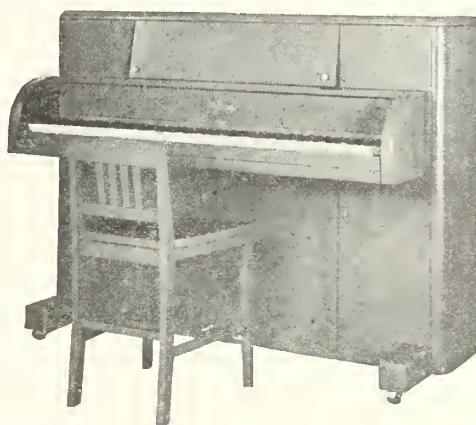
years old. The first concerts were called "Promenade Concerts," after the old London concerts, and were more or less an experiment. There was plenty of rivalry in town that hot summer night. The people flocked to the Boston Museum to see "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Lillian Russell." But the "Proms," which became the "Pops" in 1900, outlasted all rivals.

Another strange bit of "Pops" history is that the concerts drew a new impetus from a conductor brought up in the serious musical tradition. Arthur Fiedler, who is starting his sixteenth season with the baton, came on the scene in 1930, and it appears that under his direction the "Pops" meet the conflict between the "jazz hounds" and the high-brows.

The only requirement for admission to a "Pops" program is that a piece have a sparkle of its own, and under this standard Mr. Fiedler weaves in Johann Strauss, Offenbach, Bizet, Brahms and the moderns, Gershwin, Kern, Porter, Robert McBride and Morton Gould, to the increasing delight of his devoted followers.

The stranger may be startled to come across the wine and beer list next to a résumé of Brahms' "Academic Festival" Overture in the program, but Bostonians feel he'll enjoy both.

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[ 23 ]



## POP-OVERS

(Continued from page 9)

was the "Rakoczy Tune," on which Berlioz based his great march, composed more than a century later, in 1846, and interpolated the same year in his *dramatic legend*, "The Damnation of Faust." Among other music devoted by the Hungarians to their hero, we find "The Song of Ferenc Rakoczy," and "Rakoczy's Complaint."

### SYMPHONY NO. 8, IN B MINOR—SCHUBERT

Schubert's "Unfinished" Symphony, which today seems unchallenged as the most beloved of all symphonic masterpieces, narrowly escaped remaining unplayed, as well as unfinished. It was lost to knowledge of the concert world for forty-three years after it was written.

This miracle of poignant beauty was composed in 1822. Six years later, Schubert was dead. Usually a symphony has four main divisions, or "movements." This has only two, a fact which brought it the name "Unfinished." But to many listeners no addition seems necessary for complete artistic satisfaction. That offers a possible solution to the riddle of Schubert's failure to develop two other movements. Manuscripts have been found which show that he began a third movement. But he stopped after writing nine measures of instrumental parts, and sketching three pages in piano form. Did his artistic instincts persuade him that he should not attempt to impose an elaboration into four movements upon a creation which attained such full expression of beauty in two? Whatever the true solution of the riddle, Schubert discontinued work on this "Symphony in B Minor," and turned to other compositions. At the end of the remaining six years of his tragically short span of thirty-one years, the now world-famous two-movement symphony was not among the manuscripts in his dwelling. What had become of it? A Viennese orchestra leader learned the answer in 1860. Yet he paid no heed to it for five years.

The conductor was Johann Herbeck. He received a letter in 1860 from an old man, Joseph Huettnerbrenner,

who, with his brother Anselm, had known Schubert. Joseph wrote that "He (Anselm) has a treasure in Schubert's B Minor Symphony, which we put on a level with the great Symphony in C, his instrumental swansong, and any one of the symphonies by Beethoven."

Unbelievably, Herbeck did not attempt to investigate that tempting statement for five years, even though he traveled to the vicinity of Anselm's town several times. At last he entered the town while on another errand. From the landlord of a tavern, he learned that Anselm Huettnerbrenner, prolific composer of unpublished works, had a habit of breakfasting there. While they still were chatting, the old man entered. Herbeck said to him:

"I am here to ask permission to produce one of your works in Vienna."

Anselm became cordial, inviting the conductor to visit his little one-story cottage in an out-of-the-way location. In a work-room stuffed with a confused array of dust-laden and yellowed papers, Anselm showed him some of his own manuscripts. Herbeck, glancing over no less than ten unpublished overtures of Anselm, selected one, and remarked very craftily:

"It is my purpose to bring forward three contemporaries—Schubert, Huettnerbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work."

"Oh, I have still a lot of things by Schubert," was what to Herbeck must have been a startling reply.

The aged friend of Schubert then pulled a batch of papers from an old-fashioned chest. Herbeck recognized the writing of Schubert on one manuscript, in the title "Symphony in B Minor."

Herbeck feigned looking it over casually—he did not want to be so eager that the old man would decide it was too valuable to allow to pass from his possession. There was no doubt in the conductor's mind that this actually was an unknown symphony of Schubert.

"This would do," the conductor said, attempting to keep his voice steady. "Will you let me have it copied immediately, at my expense?"

(Continued on page 27)

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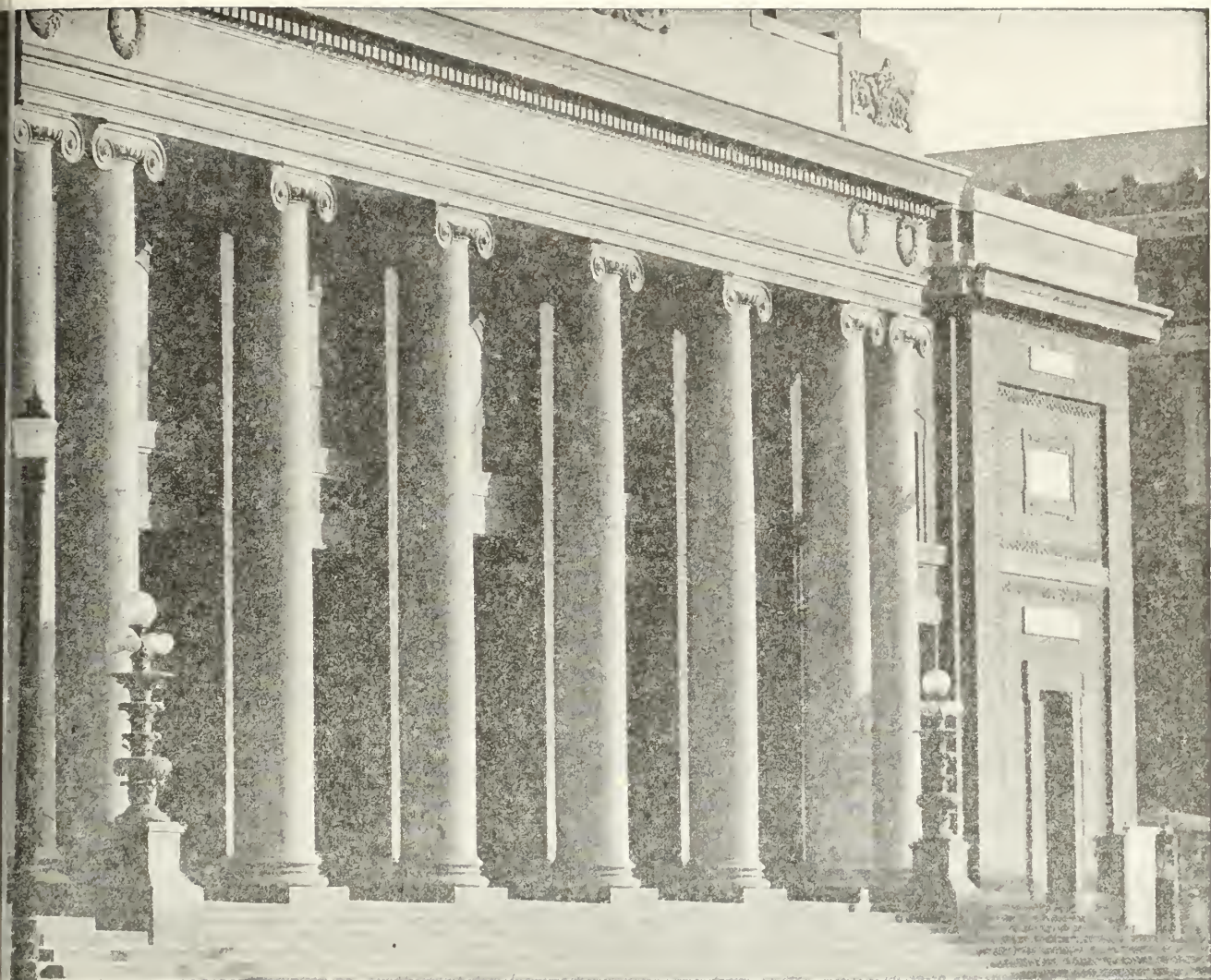
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In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)

- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 Intermezzo (Prévost)
- 1943 { "Deep in the Heart of Texas" (Swander)  
"Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)

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## POP-OVERS

(Continued from page 24)

"There is no hurry," Anselm said. "Take it with you."

And that is how Schubert's "Unfinished" Symphony ceased to be unheard. Herbeck gave it to the world for the first time in Vienna, seventy-two years ago December 17, after a silence of forty-three years from the time of its composition. Schubert had made a gift of the manuscript to Anselm Huettnerbrenner, out of friendship.

Schubert heard no orchestra play that loveliest of symphonies. Yet in his mind he heard it perhaps as clearly. Huettnerbrenner himself, a good musician, although not a genius, could hear the beauty of the music by reading the manuscript. And it was a cherished treasure from the hand of his friend.

**ROBERT McBRIDE.** Native of Tucson, Arizona, now a professor of music in Bennington College, Vt., and winner of a Guggenheim Fellowship in 1937. He is an able performer on the clarinet.

### THE RED POPPY — RHEINHOLD GLIERE.

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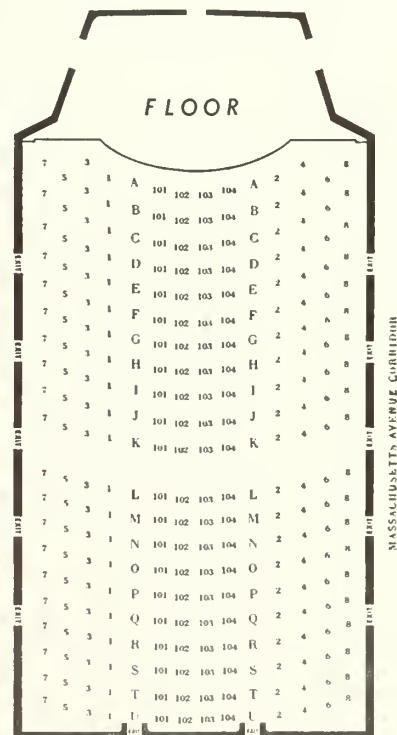
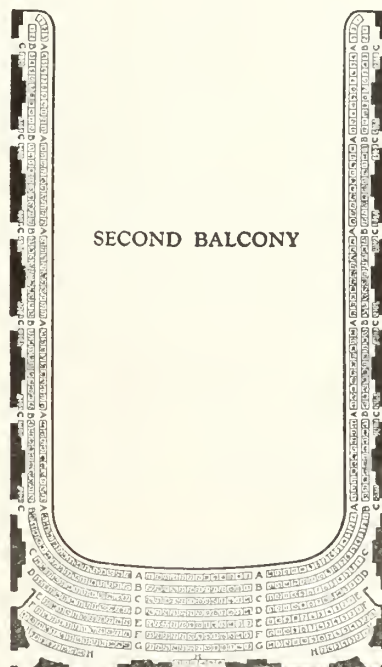
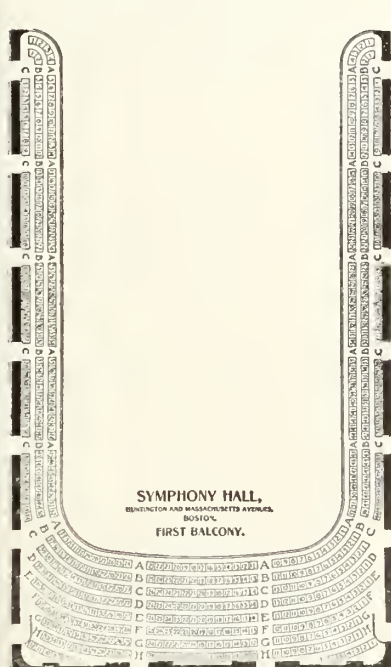
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| "GYPSY BARON" MARCH        | Strauss      | STRIKE UP THE BAND                      | Gershwin 11823    |
| Album EM-1 or 10-1020      |              | WASHINGTON POST MARCH                   | Sousa 4501        |
| CORONATION MARCH           | Meyerbeer    | WEDDING MARCH — MIDSUMMER NIGHT'S DREAM | Mendelssohn 11920 |
| Album M-968                | Price \$2.00 |   |                   |
| EL CAPITAN                 | Sousa 4501   |   |                   |

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|---|-------------|--------------|--------------|
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| PIANO CONCERTO No. 1 in G minor, Op. 25 | Mendelssohn | Album DM-780 | Price \$3.50 |

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| LOHENGRIN: Prelude to Act III         | Wagner         |             |              |
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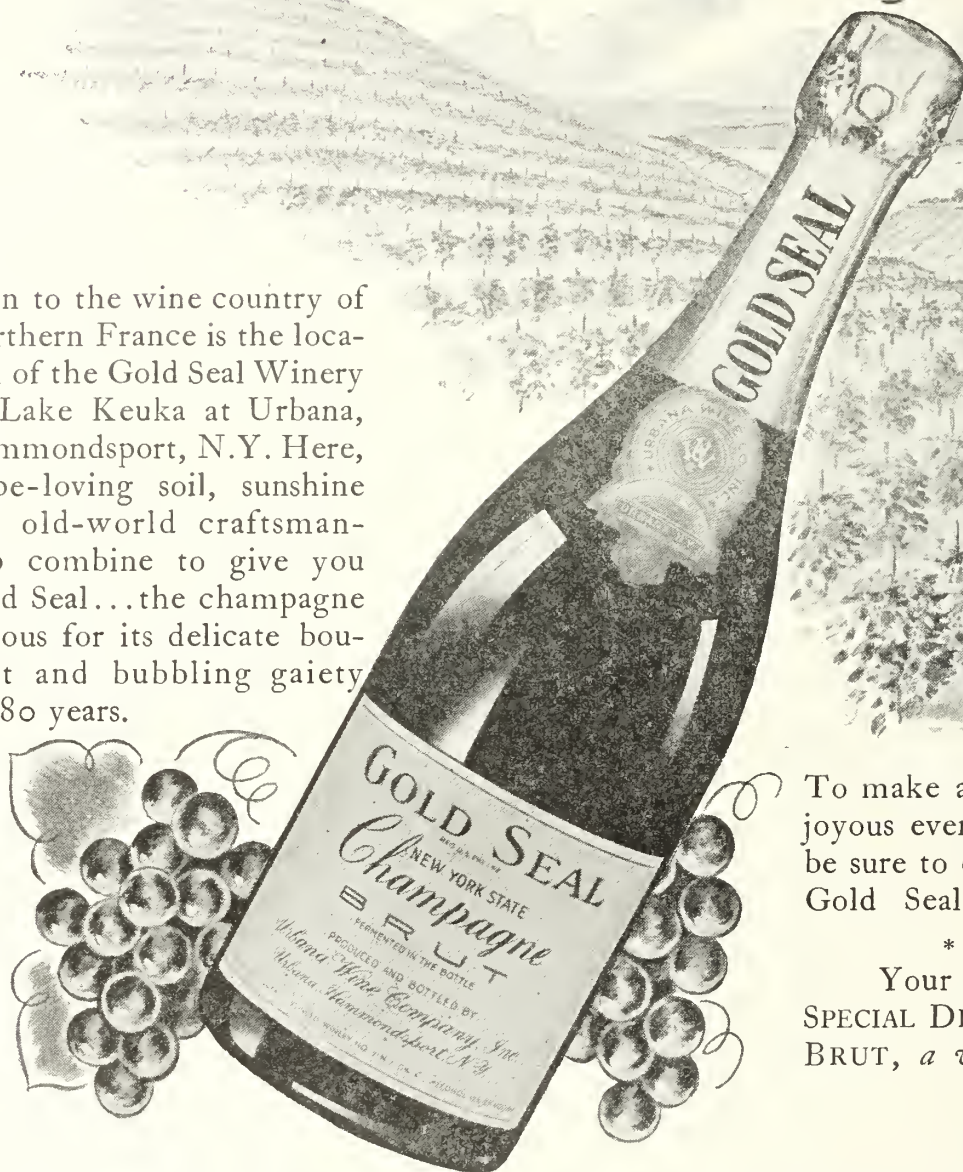
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Programme 42

TUESDAY, JUNE 12, 1945

Number 7

PROGRAMME

MARCH of the Priests from "Athalia" . . . . . Mendelssohn  
OVERTURE to "La Belle Helene" . . . . . Offenbach  
\*LARGO from "Xerxes" . . . . . Handel  
Solo Violin: Julius Theodorowicz  
\*BRIAR ROSE Waltz from "The Sleeping Beauty" . . . . . Tchaikovsky

THE STAR-SPANGLED BANNER

SECOND HUNGARIAN RHAPSODY . . . . . Liszt  
\*PRAYER OF THANKSGIVING, Old Dutch Hymn . . . . . Valerius  
\*MARCHE SLAVE . . . . . Tchaikovsky

VILLAGE SWALLOWS, Waltz . . . . . Josef Strauss  
INTERMEZZO, "Souvenir of Vienna" . . . . . Provost  
\*SALUTE TO OUR FIGHTING FORCES . . . . . Arranged by Bodge  
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
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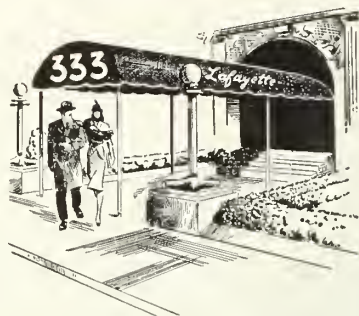
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Programme 43

WEDNESDAY, JUNE 13, 1945

PAUL CHERKASSKY, *Conducting*

## PROGRAMME

\*TRIUMPHAL MARCH from "Aïda" . . . . . Verdi  
FAIR DAY from the "Irish" Symphony . . . . . Sir Hamilton Harty  
AVE MARIA . . . . . Bach-Gounod  
TANNHÄUSER Overture . . . . . Wagner

## THE STAR-SPANGLED BANNER

BALLET SUITE, "Nutcracker" . . . . . Tchaikorsky  
Miniature March—Dance of the Sugar Plum Fairy—Dance of the Penny  
Whistles—Waltz of the Flowers

SPRING SONG . . . . . Sibelius  
POLOVETZIAN DANCES from "Prince Igor" . . . . . Borodin

\*ARTISTS' LIFE, Waltzes . . . . . Strauss  
BRAZIL, Samba from "Saludos Amigos" . . . . . Barroso-Gould  
\*YANKEE DOODLE WENT TO TOWN . . . . . Gould

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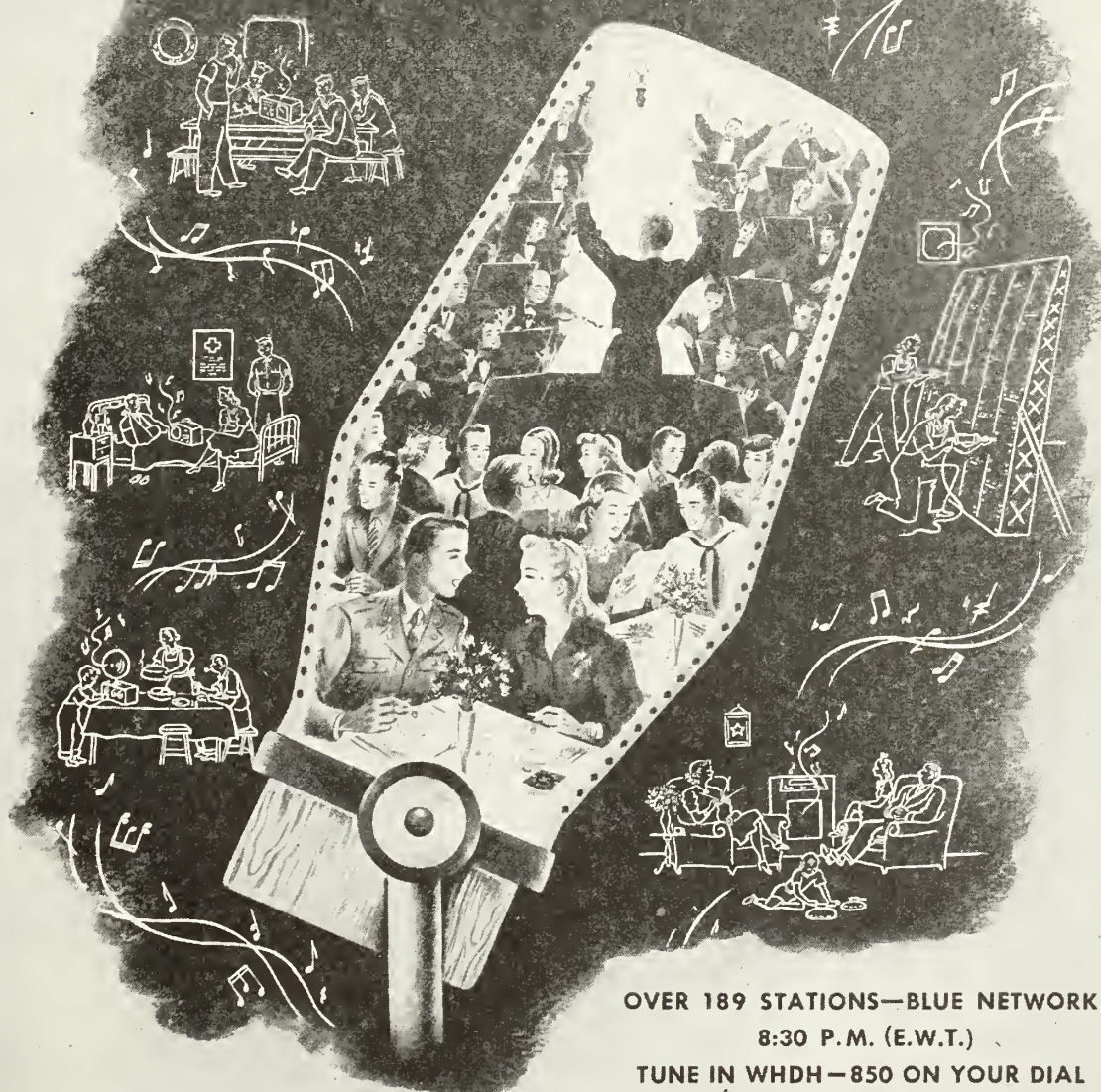
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THURSDAY, JUNE 14, 1945

Programme 44

MALCOLM HOLMES, *Conducting*

PROGRAMME

|   |         |
|---|---------|
| *POMP AND CIRCUMSTANCE, March . . . . . | Elgar   |
| L'ARLÉSIENNE Suite No. 1 . . . . .      | Bizet   |
| Prelude—Minuet—Carillon                 |         |
| PAVANE . . . . .                        | Ravel   |
| THE ROMAN CARNIVAL Overture . . . . .   | Berlioz |

THE STAR-SPANGLED BANNER

|                                 |            |
|---------------------------------|------------|
| CLASSICAL Symphony . . . . .    | Prokofieff |
| I. Allegro con brio             |            |
| III. Gavotte—Non troppo allegro |            |
| IV. Finale—Molto vivace         |            |

|  |             |
|--|-------------|
| ROMEO AND JULIET Overture-Fantasia . . . . . | Tchaikovsky |
| *OKLAHOMA! Selection . . . . .               | Rodgers†    |

|                            |         |
|----------------------------|---------|
| *EMPEROR Waltzes . . . . . | Strauss |
|----------------------------|---------|

HIT TUNES, Past and Present

|  |               |
|--|---------------|
| Parade of the Wooden Soldiers (1923) . . . . . | Jessel        |
| Begin the Beguine (1939) . . . . .             | Porter†       |
| Deep In the Heart of Texas (1942) . . . . .    | Swander-Beyer |
| Carioca (1934) . . . . .                       | Conrad        |
| Night and Day (1933) . . . . .                 | Porter†       |
| Tico Tico (1945) . . . . .                     | Abreu†        |

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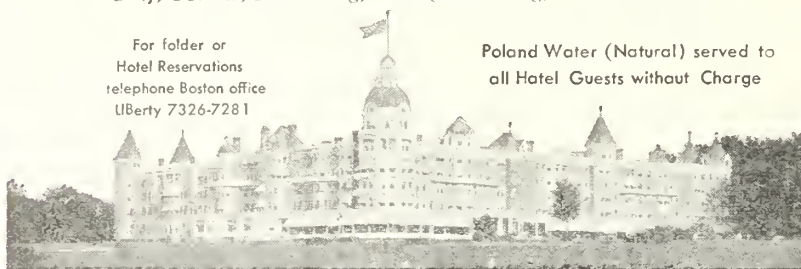
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MARION FITCH

JANE POOR

Programme 45

FRIDAY, JUNE 15, 1945

### TUFTS NIGHT

#### PROGRAMME

|   |          |
|---|----------|
| PRELUDE to "Carmen" . . . . .                             | Bizet    |
| OVERTURE to "The Barber of Seville" . . . . .             | Rossini  |
| MINUET AND FINALE from "Eine Kleine Nachtmusik" . . . . . | Mozart   |
| FINLANDIA, Symphonic Poem . . . . .                       | Sibelius |

#### THE STAR-SPANGLED BANNER

\*KAMENNOI OSTROW ("Reve Angelique") . . . . . Rubinstein

LEO RICH LEWIS '87, Conducting:

THEME WITH VARIATIONS . . . . . L. R. Lewis, '87

#### TUFTS SONGS

|                           |                  |
|---------------------------|------------------|
| Tuftonia's Day . . . . .  | E. W. Hayes, '16 |
| Fight . . . . .           | E. W. Hayes, '16 |
| Dear Alma Mater . . . . . | L. R. Lewis, '87 |

#### GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

#### TICO TICO†

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## POP-OVERS

OVERTURE TO "LA BELLE HELENE" (FAIR HELEN)—OFFENBACH.

Seven years after Offenbach's operetta masterpiece, "Orphens in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsyturvy with extremely hilarious results—Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

LARGO (Handel). "Old favorite" is a term applied advisedly to this piece. It is now 206 years old. Familiar in a great variety of instrumental and vocal arrangements—including an adaptation as a church offertory—this originally was an aria in the opera, "Xerxes" ("Serse" in Italian).

SECOND HUNGARIAN RHAPSODY. Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise. The latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands.

TRIUMPHAL MARCH ("AIDA"). Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphant reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia. Also, she secretly is a rival with Amneris for the affections of Rhadames, even though he has conquered her native land. As Aïda finds herself rejoicing over the military success of Rhadames, she is horrified to find that he has brought back as captive her father, Amonasro, King of Ethiopia.

"NUTCRACKER" SUITE is one of those universally acknowledged treasures which began with a pretty tepid reception (in 1892). Originally these dainty morsels were part of a complete score for a ballet of the same name. The choreograph was devised by Marius Petipa, "the veteran dictator of ballet in St. Petersburg, from "The Nutcracker and the Mouse King," a fairy tale re-told by Alexander Dumas, the Elder, from the German of E. T. A. Hoffman. Not only the ballet script, but precisely the number of measures of music for each episode, was received by the composer from Petipa. This must have some bearing on the fact that Tchaikovsky had toiled on the music for ten months, after boasting he would complete it in five days. When the ballet finally got into production, Petipa fell ill. After the casual reception to the ballet, Tchaikovsky culled a suite from the score, altering the original sequence of some parts, for greater effectiveness in concert performance. Heard in this form on a symphony program by the Russian Music Society shortly after the appearance of the ballet, the music drew demands for encores for five of the six numbers.

POLOVETZIAN DANCES. They are performed by slaves, male and female, in the great camp of the Tartar Chief, Khan Kontchak, the noble-souled conqueror of Prince Igor, who orders entertainment to make him forget his captivity.

"L'ARLESIENNE" SUITE, NO. 1 — GEORGES BIZET. Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

CLASSICAL SYMPHONY. In 1916 and 1917, respectively, Prokofieff created a tremendous stir of outrage and admiration among Russian musical conservatives and moderns by introducing his "Scythian" Suite and his

(Continued on page 12)

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*Programme 46*

**SATURDAY, JUNE 16, 1915**

### PROGRAMME

|  |             |
|--|-------------|
| MARCH OF THE PRIESTS from "Athalie" . . . . .      | Mendelssohn |
| OVERTURE to "The Barber of Seville" . . . . .      | Rossini     |
| BALLET SUITE from "Le Cid" . . . . .               | Massenet    |
| Castilane—Andalouse—Aubade—Navarraise              |             |
| WALTZ from the Ballet, "Sleeping Beauty" . . . . . | Tchaikovsky |
| *RHAPSODY IN BLUE . . . . .                        | Gershwin    |

*Soloist: LEO LITWIN*

CHARLES O'CONNELL, *Conducting*

### THE STAR-SPANGLED BANNER

|   |             |
|---|-------------|
| FINALE from Symphony No. 4 in F minor . . . . .     | Tchaikovsky |
| BY THE BEAUTIFUL BLUE DANUBE, Waltzes . . . . .     | Strauss     |
| *VARIATIONS on "Pop Goes the Weasel" . . . . .      | Cailliet    |
| Theme—Fugue—Minuet—In Jerusalem—Music Box—A la Jazz |             |
| FINLANDIA, Symphonic Poem . . . . .                 | Sibelius    |

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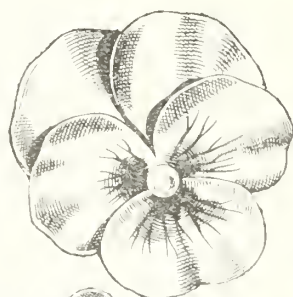
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## POP-OVERS

(Continued from page 9)

choral-orchestral Incantation, "They Are Seven." In 1918 he confounded the conservatives and drew smiles from the moderns with his "Classical" Symphony.

For all the apparently uncompromising modernism of personality shown by Prokofeff in the "Scythian Suite" and the Incantation, he long had imbued with a love of classical composition, beginning with childhood listening to his mother playing Beethoven's piano sonatas.

From 1908 to 1913 he composed piano pieces in such classical models as the Gavotte, Rigaudon, and Allemande. (Opus 12.)

### OVERTURE TO "THE BARBER OF SEVILLE."

Rossini borrowed an overture for "The Barber" from among his previous operas. This is attested by the earlier editions of the music used by the Pops orchestra. Their title-pages read: "Overture to 'Elisabeth, Queen of England.'" In turn, the "Elisabeth" overture had been borrowed from "Aureliano in Palmira."

KAMENNOI OSTROW is the title of a series of twenty-four piano solos. "Rêve Angélique" is one of the number. Victor Herbert orchestrated it.

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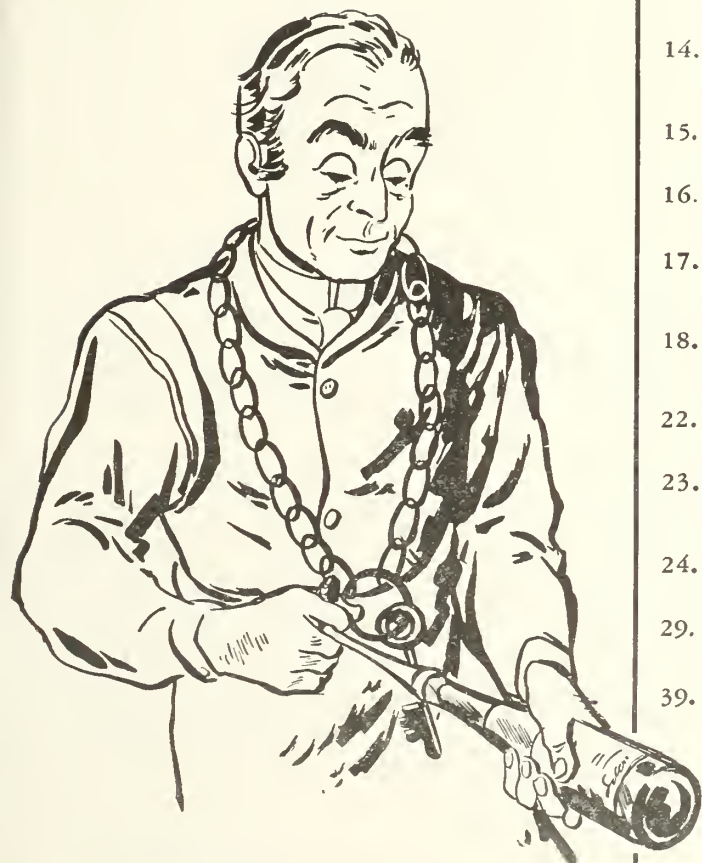
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Made from the Zinfandel grape — a tasty but not heavy red.
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Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
A favorite Extra Dry Sherry. Clean on the palate.
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A relatively dry Tawny Port of considerable quality.
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A rich ruby Port of full body.
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Pleasantly sweet, rich and tasty.
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A tawny rich wine excellent after dinner.
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Dry — nutty — fine bouquet.
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Semi-sweet — full.
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Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

## S. S. P. GOLD COAST WINES

S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## GREAT WESTERN CHAMPAGNE

Today Great Western New York State Champagne is unquestionably the best known Champagne in America. It is a true Champagne made by the French method of slow fermentation in the bottle. From the 84-year-old cellars of the Pleasant Valley Wine Co. *On the Pops menu.*

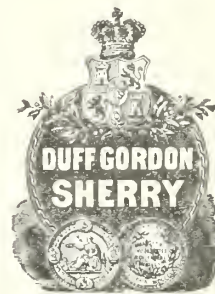
## GOLD COAST VERMOUTH

We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## COCKBURN SMITHES PORTS

The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

## DUFF GORDON SHERRIES



World famous shippers of Sherry, their name is known wherever English is spoken. The Solera stocks of this famous old house are the largest in the world, assuring uniformly high quality and a wide range of fine wines.

# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |
|---|---|------|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |

## WHITE WINES

|    |   |           |
|----|---|-----------|
| 4  | Inglennook Riesling 1939 . . . . .                | 2.00      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25      |

## RED WINES

|    |   |           |
|----|---|-----------|
| 19 | Inglennook Red Wine 1940 . . . . .                | 1.75 1.25 |
| 21 | Inglennook Cabernet 1938 . . . . .                | 2.25 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25      |
| 28 | Valliant Burgundy . . . . .                       | 2.25      |
| 29 | Pastene California Chianti . . . . .              | 2.25      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75       |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    | Bot.                                | ½ Bot.    |
|----|-------------------------------------|-----------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 1.25 |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 1.25 |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 1.25 |
| 46 | Gold Coast Port . . . . .           | 1.75 1.25 |
| 47 | Gold Coast Sherry . . . . .         | 1.75 1.25 |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 1.25 |

## SHERRIES — PORTS — MADEIRA

|    | Bot.  | Glass     |
|----|---|-----------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 .25  |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 .35  |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 .35  |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 .25  |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 .25  |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 .25  |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 .35  |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 .25  |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 .30  |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 .35  |
| 49 | Cresta Blanca Port . . . . .                        | 2.00      |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00      |
| 52 | Valliant Port . . . . .                             | 2.25      |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25      |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  | .30       |
| 55 | Dubonnet Dry . . . . .                              | .35       |
| 56 | Vermouth Dry . . . . .                              | .25       |
|    |   | ½ Bot.    |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25      |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25      |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25      |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25      |
| 62 | Pastene Port . . . . .                              | 1.75 1.25 |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 1.25 |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 1.25 |
| 65 | Pastene Muscatel . . . . .                          | 1.75 1.25 |

## BEER AND ALE

|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

# PICKWICK ALE

HAFFENREFFER & CO., INC.  
BREWERS SINCE 1870  
BOSTON, MASSACHUSETTS



PERFECT IN  
EVERY DETAIL



# HANLEY'S

OF *New England*



The James Hanley Co., Providence, R. I.

## make mine RUPPERT



FAMOUS FOR FLAVOR  
BECAUSE IT'S S-L-O-W AGED

First Balcony Service Huntington Ave. Foyer

POP

### SANDWICHES

(White or Rye Bread)

|                                     |     |
|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### ICE CREAM

|                    |           |
|--------------------|-----------|
| Vanilla            | . . . . . |
| Chocolate          | . . . . . |
| Coffee             | . . . . . |
| Special of the Day | . . . . . |
| Cherry Sundae      | . . . . . |
| Pineapple Sundae   | . . . . . |
| Strawberry Sundae  | . . . . . |

### KEMP'S

### SALTED NUTS

|                                 |           |
|---------------------------------|-----------|
| "Step-A-Head" Mixed Nuts, 1 lb. | . . . . . |
| Peanuts, ½ lb.                  | . . . . . |
| Selected Spanish Peanuts, ½ lb. | . . . . . |
| Salted Selected Pecans, 5½ oz.  | . . . . . |
| Selected Mixed Nuts, 6½ oz.     | . . . . . |
| Fancy Cashews, 7 oz.            | . . . . . |
| Extra Fancy Almonds, 7 oz.      | . . . . . |

### CAKES AND APPETIZERS

|                  |               |
|------------------|---------------|
| Pretzels         | . . . . . .10 |
| Cheese Wafers    | . . . . . .10 |
| Vienna Tea Cakes | . . . . . .15 |
| Assorted Cookies | . . . . . .10 |

All prices listed are our ceiling prices unless  
By O.P.A. regulations, our ceiling prices are our

Wine List on page 15

Standing Firm on

QUALITY



*Narragansett*

NARRAGANSETT BREWING COMPANY • CRANSTON • RHODE ISLAND



# AGAIN - *this Year*

## *Kemp's* SALTED NUTS

*Featured Exclusively at the "POPS"*

### MENU

*Second Balcony Service End of Left Corridor*

#### COFFEE AND TEA

##### Silex Coffee

|                               |     |
|-------------------------------|-----|
| Coffee, Individual Pots . . . | .20 |
| Tea, Individual Pots . . .    | .20 |
| Coffee or Tea . . .           | .20 |

#### FRESH FRUIT DRINKS

|                             |     |
|-----------------------------|-----|
| Punch (non-alcoholic) . . . | .25 |
| or Sauterne Punch . . .     | .40 |

#### GINGER ALE, ETC.

|                                |      |
|--------------------------------|------|
| 1/2 Spring Pale Dry 7 oz. . .  | .15  |
| 1/2 Spring Pale Dry 12 oz. . . | .25  |
| PUNCH served in pitchers . .   | 1.00 |
| RET OR SAUTERNE                |      |
| NCH served in pitchers . .     | 1.40 |

in which case they are below ceiling price.  
of these prices are available for your inspection.

#### MINERAL WATERS

|                               |     |
|-------------------------------|-----|
| Poland Spring Water 7 oz. . . | .10 |
| Poland Club Soda 6 oz. . .    | .10 |

#### CIGARS

|                          |     |
|--------------------------|-----|
| Coronas Chicas . . .     | .15 |
| Overland Londres . . .   | .15 |
| Overland Perfectos . . . | .20 |
| Partages Belvedere . . . | .30 |
| Belinda Belvedere . . .  | .30 |

#### INTERNATIONAL CIGAR BRANDS

|                           |     |
|---------------------------|-----|
| La Corona Belvedere . . . | .20 |
| La Corona Perfectos . . . | .25 |
| Corona Chicas . . .       | .25 |
| Corona Corona . . .       | .35 |
| Obsquios . . .            | .30 |

*Wine List on page 15*



The first medal award ever made to an American Champagne was awarded to Great Western at the Paris International Exposition of 1867 - the first of six such awards.

*Great Western*

SINCE 1860

NEW YORK STATE CHAMPAGNE

PLEASANT VALLEY WINE CO., RHEIMS, N.Y.



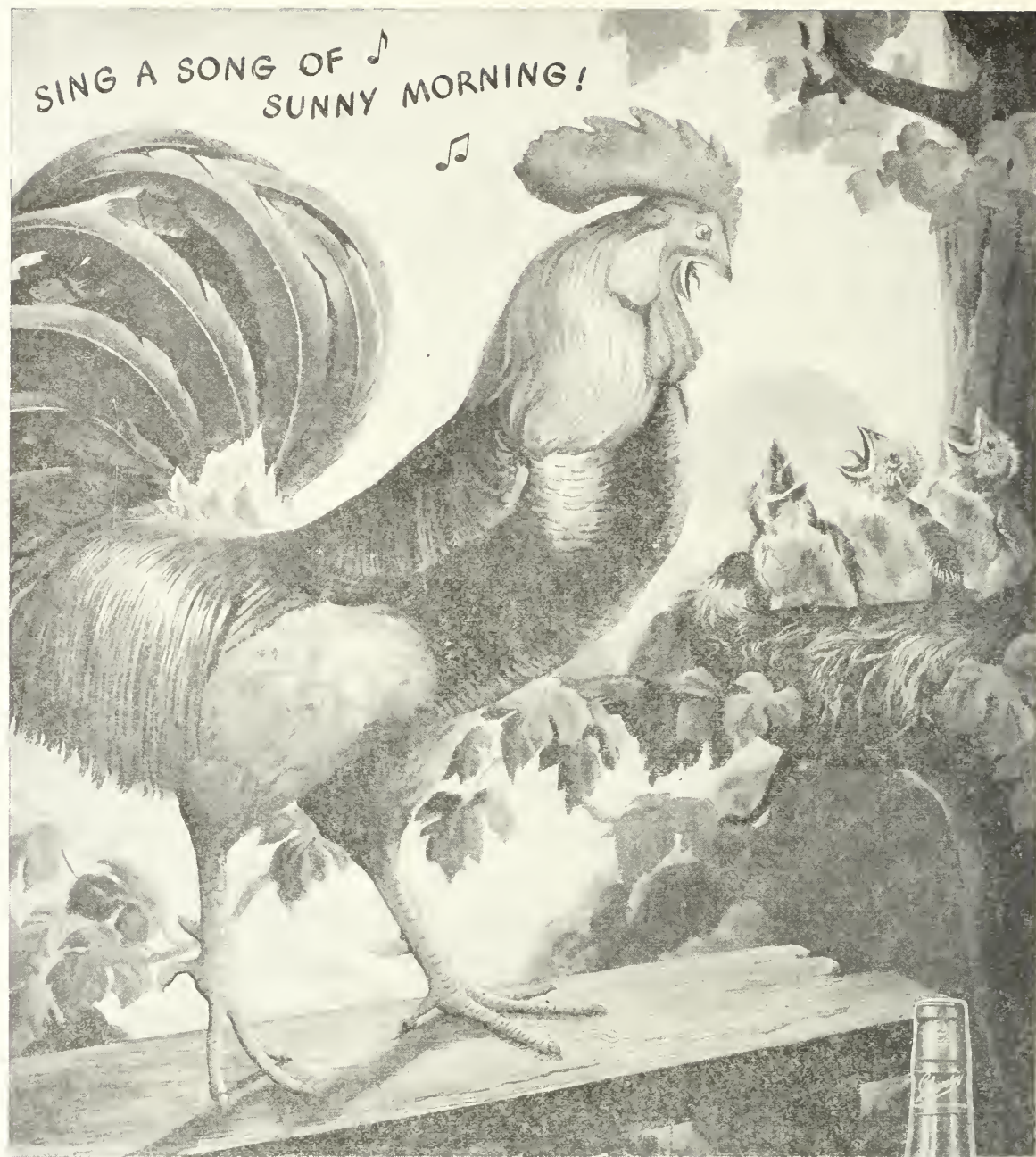
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**They also serve, who BUY and HOLD WAR BONDS!**





# RED FEATHER NIGHT AT THE POPS

Monday, June 18, 1945

## WORDS OF SONGS

### PRAYER OF THANKSGIVING

(Old Dutch Hymn)

We gather together to ask the Lord's blessing.  
He chastens and hastens His will to make  
known;  
The wicked oppressing cease them from  
distressing.  
Long praise to His name, He forgets not his  
own.

Beside us to guide us, our God with us joining,  
Ordaining, maintaining His kingdom divine;  
O from the beginning the fight we were  
winning;  
Hail, Lord, wast at our side, all glory be  
Thine!

We all do extol Thee, Thou Leader in battle,  
And pray that Thou still our Defender wilt be.  
Let Thy congregation escape tribulation;  
Thy name be ever praised!  
O Lord, make us free!  
O Lord, make us free!

### SONG FEST, Medley

#### PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,  
And smile, smile, smile.  
While you've a lucifer to light your fag,  
Smile, boys, that's the style.  
That's the use of worrying?  
It never was worth while.  
O pack up your troubles in your old kit-bag,  
And smile, smile, smile.

#### SMILES

There are smiles that make us happy,  
There are smiles that make us blue;  
There are smiles that steal away the tear-drops  
As the sunbeams steal away the dew.  
There are smiles that have a tender meaning  
That the eyes of love alone may see,  
But the smiles that fill my life with sunshine  
Are the smiles that you give to me.

#### TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,  
When the clouds roll by, I'll come to you.  
Then the skies will seem more blue  
Down in lovers' lane, my dearie.  
Wedding bells will ring so merrily,  
Ev'ry tear will be a memory;  
So wait and pray each night for me,  
Till we meet again.

#### IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,  
Where the love in your eyes I could see,  
When the voice that I heard, like the song of  
the bird,  
Seem'd to whisper sweet music to me;  
I could hear the dull buzz of the bee,  
In the blossoms as you said to me,  
"With a heart that is true,  
I'll be waiting for you."  
In the shade of the old apple tree."

#### MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that  
grows,  
You may search ev'rywhere, but none can  
compare  
With my wild Irish rose.  
My wild Irish rose, the dearest flow'r that  
grows,  
And some day for my sake, she may let me  
take  
The bloom from my wild Irish rose.

### TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with  
the crowd,  
Buy me some peanuts and cracker-jack,  
I don't care if I never get back!  
Let me root root root for the home-team,  
If they don't win it's a shame—  
For it's one, two, three strikes,  
You're out at the old ball game.

### SWEET ADELINE

Sweet Adeline, my Adeline,  
At night, dear heart, for you I pine;  
In all my dreams your fair face beams;  
You're the flower of my heart, sweet Adeline.

### PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,  
With the blue ribbon on it,  
While I hitch old Dobbin to the shay,  
And through the fields of clover  
We will drive to Dover  
On our golden wedding day.

### THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town  
And there my true love sits him down, sits  
him down  
And takes his ease 'mid laughter free  
And never, never thinks of me.  
Fare thee well, for I must leave thee,  
Do not let this parting grieve thee,  
And remember that the best of friends must  
part, must part.  
Adieu, adieu, kind friends, adieu, adieu, adieu,  
I can no longer stay with you, stay with you;  
I'll hang my harp on a weeping willow tree,  
And may the world go well with thee.

### MAINE STEIN SONG

Fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing.  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

To the trees, to the sky!  
To the spring in its glorious happiness,  
To the youth, to the fire,  
To the life that is moving and calling us!  
To the Gods, to the Fates,  
To the rulers of men and their destinies;  
To the lips, to the eyes,  
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing.  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

### LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love  
with you;  
Let me hear you whisper that you love me, too.  
Keep the lovelight glowing in your eyes so true,  
Let me call you "Sweetheart"; I'm in love  
with you.

(OVER)



## WORDS OF SONGS

### OLD TIMERS' NIGHT AT THE POPS

#### TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,  
Belle of good society;  
Not too strict, but rather free,  
Yet as right as right can be.  
Never forward, never bold,  
Not too shy, and not too cold;  
But the very thing, I'm told,  
That in your arms you'd like to fold.  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

#### THE BOWERY

Oh, the night that I struck New York,  
I went out for a quiet walk;  
Folks that are on to the city say,  
Better by far had I taken Broadway.  
I was out to enjoy the sights,  
There was the Bowery ablaze with lights;  
I had one of the devil's own nights,  
And I'll never go there any more.  
The Bow'ry, the Bow'ry,  
They say such things, and they do strange  
things on the Bow'ry, the Bow'ry,  
I'll never go there any more.

#### THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,  
The tots sang "Ring-a-Rosie,  
London Bridge is falling down";  
Boys and girls together, me and Mamie  
O'Rourke,  
Tripped the light fantastic  
On the sidewalks of New York.

#### SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,  
You're my steady lady, 'most everyone knows  
And when we are married, bow happy we'll be  
For I love sweet Rosie O'Grady, and Rosie  
O'Grady loves me.

#### DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,  
I'm half crazy all for the love of you.  
It won't be a stylish marriage—  
I can't afford a carriage;  
But you'll look sweet upon the seat  
Of a bicycle built for two.

#### WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde  
While the band played on.  
He waltzed 'round the floor with the girl he  
adored,  
While the band played on.  
His head, it was loaded, it nearly exploded;  
The poor girl, she shook with alarm.  
He ne'er left the girl with the strawberry curls  
While the band played on.

#### AFTER THE BALL

After the ball was over,  
After the break of morn,  
After the dancers' leaving,  
After the stars are gone,  
Many a heart is aching,  
If you could read them all;  
Many the hopes that have vanished  
After the ball.

#### A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,  
All join 'round and sweetly you must sing;  
And when the verse am through, in the chorus  
all join in —  
There'll be a hot time in the old town tonight!





## SCHOOLS AT THE POPS

Beaver Country Day School  
Bennington College  
Boston Teachers College  
Boston University  
Chandler School  
Colby Junior College  
Dana Hall  
Dartmouth College  
Dean Academy  
Emmanuel College  
Endicott Junior College  
Fisher School  
Garland School  
Harvard University  
Hickox School  
Katharine Gibbs School  
Kathleen Dell School  
Lasell Junior College  
Leland Powers School  
Lesley School  
Massachusetts Institute of Technology  
Massachusetts School of Art  
Massachusetts State College  
Mt. Ida Junior College  
New England Conservatory of Music  
Northeastern University  
Radcliffe College  
Regis College  
Salem Teachers College  
Simmons College  
Smith College  
South End Music School  
Tufts College  
Wellesley College  
Wheaton College

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Programme 48

TUESDAY, JUNE 19, 1945

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\*ENTRANCE OF THE GUESTS INTO THE WARTBURG from

"Tannhäuser"

Wagner

OVERTURE to "Beatrice and Benedict"

Berlioz

COUNTRY GARDENS

Grainger

SUITE from "Peer Gynt"

Grieg

Morning Mood—Anitra's Dance—In the Hall of the Troll King

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Arranged by Bodge

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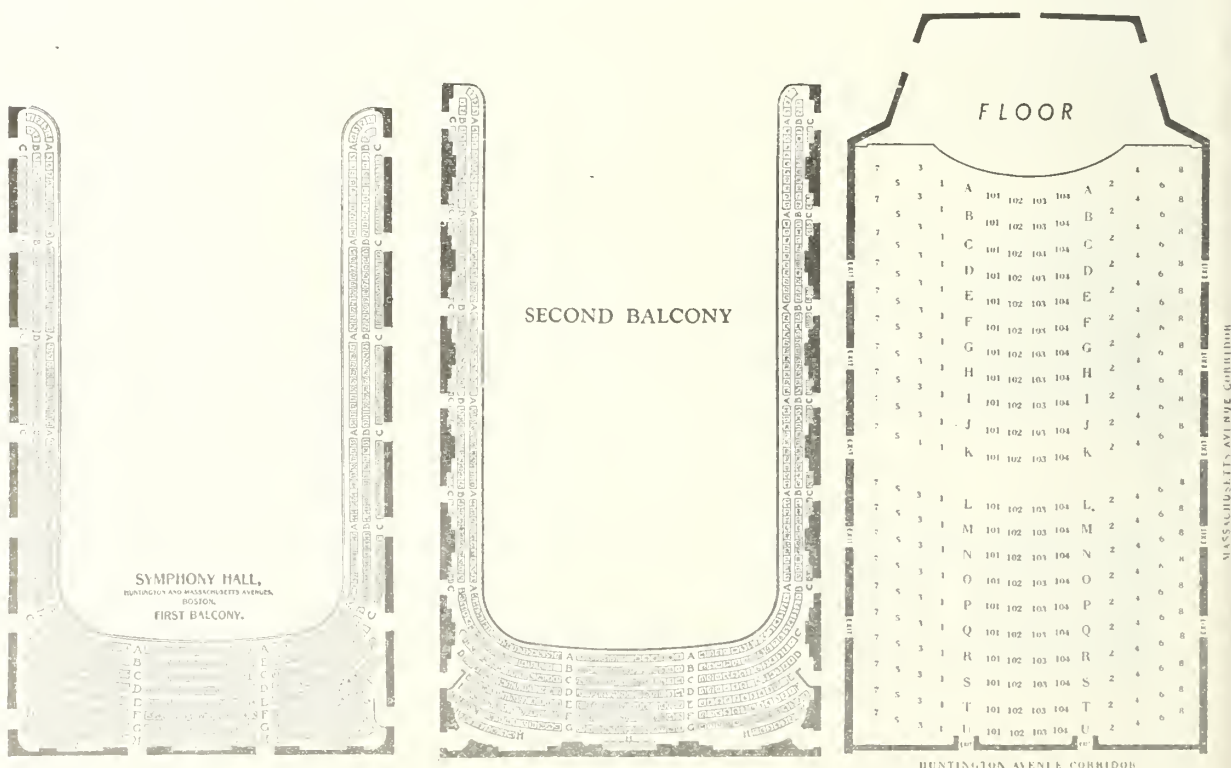
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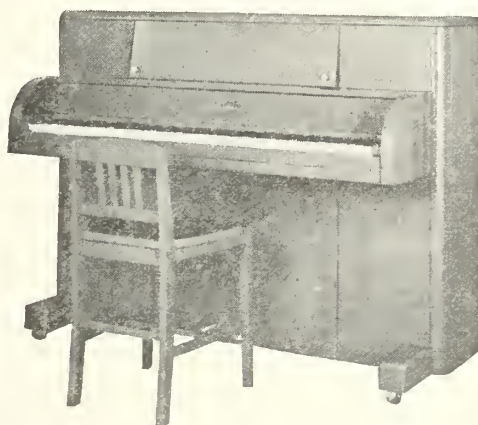
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## BALLET MUSIC

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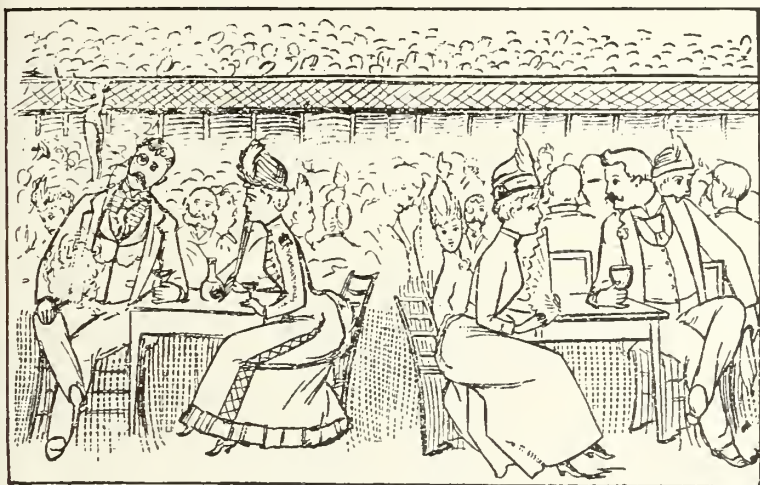
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## SIXTY YEARS OF POPS



(A Scene at the Pops, from an old print of 1885)

### How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Théodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.



This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

### THE GAY SOCIETY GIRL AT THE POPS.



### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
 An everyday young man,  
 A commonplace type  
 With a stick and a pipe  
 And a half-bred black and tan —  
 Who thinks suburban hops  
 More fun than Monday Pops;  
 Who's fond of his dinner,  
 And doesn't get thinner  
 On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

## THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

### *(Music Hall)*

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg

- 1892 } Timothee Adamowski
- 1893 }
- 1894 }

- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

### *(Mechanics Hall)*

- 1900 Max Zach, Gustav Strube

### *(Symphony Hall)*

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 }
- 1907 } Timothee Adamowski, Max Zach, Gustav Strube
- 1908 Gustav Strube, Arthur Kautzenbach

- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre  
Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## *Hit Tunes at the Pops*

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915- War Songs
- 1919 Parade of the Wooden Soldiers (Jessel)
- 1923 "Indian Love Call" ("Rose Marie," Friml)
- 1925 "Always" (Berlin)
- 1926 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1929 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 } Intermezzo (Prévost)
- 1942 } "Deep in the Heart of Texas" (Swander)
- 1943 } "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1943 }
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"



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Programme 48

TUESDAY, JUNE 19, 1945

Number 8

PROGRAMME

\*ENTRANCE OF THE GUESTS INTO THE WARTBURG from  
"Tannhäuser" . . . . . Wagner  
OVERTURE to "Beatrice and Benedict" . . . . . Berlioz  
COUNTRY GARDENS . . . . . Grainger  
SUITE from "Peer Gynt" . . . . . Grieg  
Morning Mood—Anitra's Dance—In the Hall of the Troll King

THE STAR-SPANGLED BANNER

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BURLESKE for Piano and Orchestra . . . . . R. Strauss  
Soloist: AUDREY KUPPERSTEIN

MLLE. MODISTE Selection . . . . . Herbert  
CLARINET POLKA . . . . . Arranged by Bodge  
KNIGHTSBRIDGE March from "London" Suite . . . . . Coates

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\* Pops Recording

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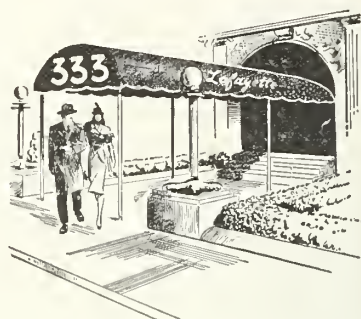
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*Programme 49*

WEDNESDAY, JUNE 20, 1945

## PROGRAMME

PRELUDE to "Carmen" . . . . . Bizet  
 \*OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai  
 MATTINATA . . . . . Leoncavallo  
 Tenor: RALPH MASSARO  
 \*WINE, WOMAN AND SONG, Waltzes . . . . . Strauss

## THE STAR-SPANGLED BANNER

PRELUDE to "La Traviata" . . . . . Verdi  
 \*OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky  
 WARSAW CONCERTO . . . . . Addinsell  
 Soloist: LEO LITWIN

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 Ac-cen-tchu-ate The Positive

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THURSDAY, JUNE 21, 1945

Programme 50

PAUL WHITE, *Conducting*

### PROGRAMME

HUNGARIAN MARCH, "Rakoczy" . . . . . *Berlioz*  
OVERTURE to "Euryanthe" . . . . . *Weber*  
\*AVE MARIA . . . . . *Schubert-Wilhelmj*  
(Solo Violin: Julius Theodorowicz)  
DANCE OF THE COMEDIANS from "The Bartered Bride" . . . . . *Smetana*

### THE STAR-SPANGLED BANNER

INVITATION TO THE DANCE . . . . . *Weber-Berlioz*  
COLLEGE CAPRICE—Variations on "Son of a Gambolier" . . . . . *Paul White*  
OVERTURE to "Rienzi" . . . . . *Wagner*

TALES FROM THE VIENNA WOODS, Waltzes . . . . . *Strauss*  
FUGATO ON A WELL-KNOWN THEME . . . . . *McBride*  
RUSSIAN SAILORS' DANCE from "The Red Poppy" . . . . . *Gliere*

*Among those present: The League of Catholic Women,  
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Programme 51

FRIDAY, JUNE 22, 1945

### PROGRAMME

|                                    |          |
|------------------------------------|----------|
| *POMP AND CIRCUMSTANCE March       | Elgar    |
| OVERTURE to "Fatinitza"            | Suppé    |
| *LARGO from "Xerxes"               | Handel   |
| (Solo Violin: Julius Theodorowicz) |          |
| FINLANDIA, Symphonic Poem          | Sibelius |

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- II. Adagio sostenuto
- III. Allegro scherzando

Soloist: BERNHARD WEISER

|  |              |
|--|--------------|
| BLOOMER GIRL Selection                           | Arlen-Briggs |
| The Eagle and Me—Evelina—When the Boys Come Home |              |
| *THE TOY TRUMPET                                 | Scott        |
| *THUNDER AND LIGHTNING, Polka                    | Strauss      |

Among those present: Xavier Guild, New England Mutual  
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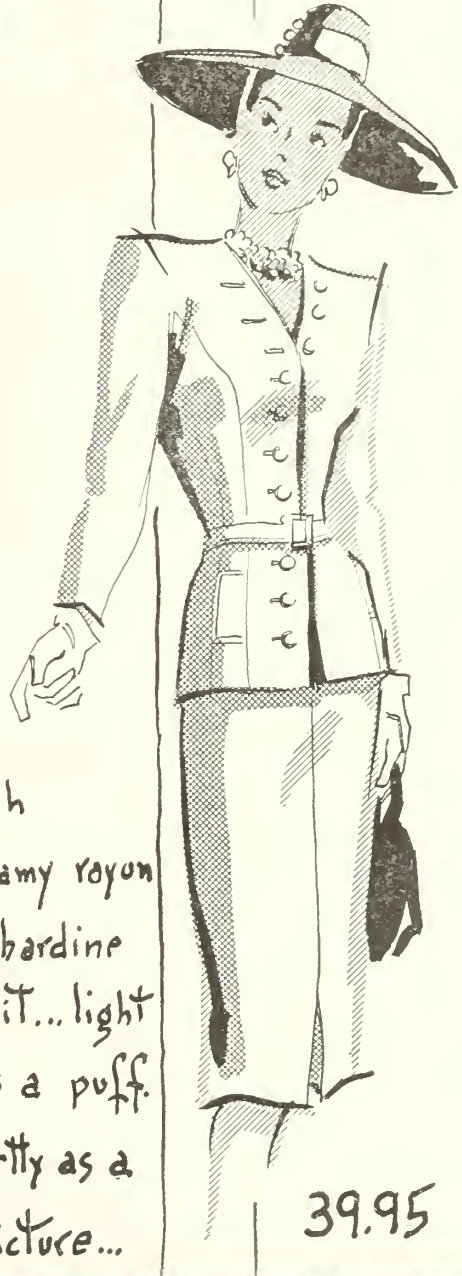
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Programme 52

SATURDAY, JUNE 23, 1945

PROGRAMME  
THE STAR-SPANGLED BANNER

|  |           |
|--|-----------|
| *ENTRANCE OF THE BOYARDS . . . . .   | Halvorsen |
| OVERTURE to "Beatrice and Benedict" . . . . .                              | Berlioz   |
| SUITE from "Peer Gynt" . . . . .   | Grieg     |
| Morning Mood—Aase's Death—Anitra's Dance—<br>In the Hall of the Troll King |           |
| *ESPAÑA Rhapsody . . . . .   | Chabrier  |
| KNIGHTSBRIDGE March from "London" Suite . . . . .                          | Coates    |

RICHARD KORN, Conducting

|   |             |
|---|-------------|
| OVERTURE to "Orpheus in Hades" . . . . .            | Offenbach   |
| NOCTURNE from "A Midsummer Night's Dream" . . . . . | Mendelssohn |
| Solo Horn: HAROLD MEEK                              |             |
| TALES FROM THE VIENNA WOODS, Waltzes . . . . .      | Strauss     |
| IRISH TUNE FROM COUNTY DERRY . . . . .              | Grainger    |
| *EL CAPITAN March . . . . .                         | Sousa       |

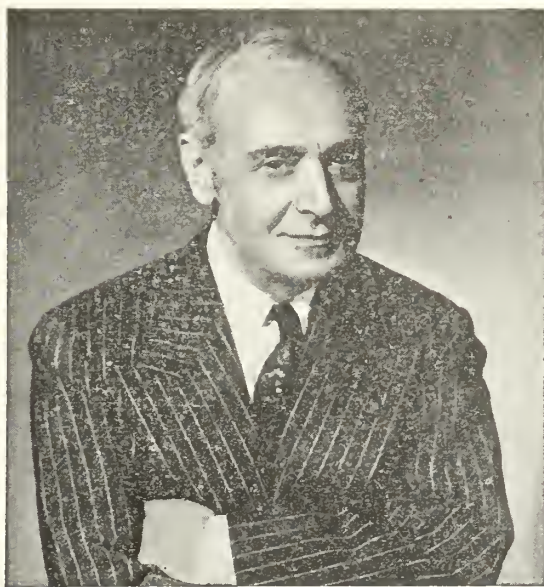
Among those present: Brockton Y.M.—Y.W.H.A., Norwegian  
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\* Pops Recording

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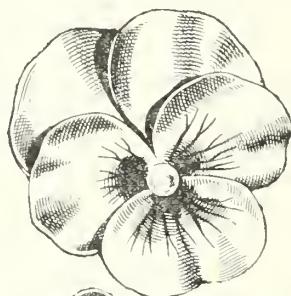
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**RHAPSODY, "ESPAÑA."** Emmanuel Chabrier (1841-1894), unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.



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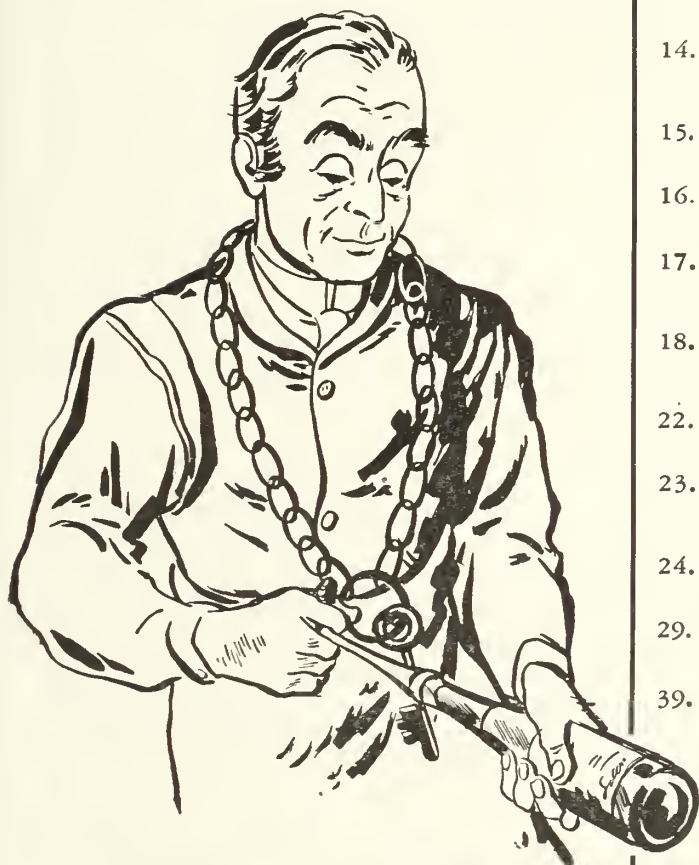
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9. *Livermore Haut Sauterne*  
 A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
 Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
 A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
 Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
 Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
 A moderately dry red wine.
23. *Napa Cabernet 1939*  
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
 Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
 Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
 A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
 A rich ruby Port of full body.
59. *Mission Cream Sherry*  
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
 Pleasantly sweet, rich and tasty.
62. *Superior Port*  
 A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
 Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
 Semi-sweet — full.
65. *Superior Muscatel*  
 Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

## S. S. P. GOLD COAST WINES

S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## ★ GREAT WESTERN CHAMPAGNE

★ Today Great Western New York State Champagne is unquestionably the best known Champagne in America. It is a true Champagne made by the French method of slow fermentation in the bottle. From the 84-year-old cellars of the Pleasant Valley Wine Co. *On the Pops menu.*

## ★ GOLD COAST VERMOUTH

★ We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## ★ COCKBURN SMITHES PORTS

★ The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

## DUFF GORDON SHERRIES



★ World famous shippers of Sherry, their name is known wherever English is spoken. The Solera stocks of this famous old house are the largest in the world, assuring uniformly high quality and a wide range of fine wines.

# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

|   |   |      |  |
|---|---|------|--|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |  |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |  |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |  |

## WHITE WINES

|    |   |      |      |
|----|---|------|------|
| 4  | Ingenook Riesling 1939 . . . . .                  | 2.00 |      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00 |      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 | 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 | 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 | 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 |      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 | 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |      |

## RED WINES

|    |   |      |      |
|----|---|------|------|
| 19 | Ingenook Red Wine 1940 . . . . .                  | 1.75 | 1.25 |
| 21 | Ingenook Cabernet 1938 . . . . .                  | 2.25 | 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 | 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 | 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |      |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |      |
| 29 | Pastene California Chianti . . . . .              | 2.25 |      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |      |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |   | Bot. | Glass  |
|----|---|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 | .85    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00 |        |
| 52 | Valliant Port . . . . .                             | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  | .30  |        |
| 55 | Dubonnet Dry . . . . .                              | .35  |        |
| 56 | Vermouth Dry . . . . .                              | .25  |        |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25 |        |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25 |        |
| 62 | Pastene Port . . . . .                              | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                          | 1.75 | 1.25   |

## BEER AND ALE

|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

# PICKWICK ALE

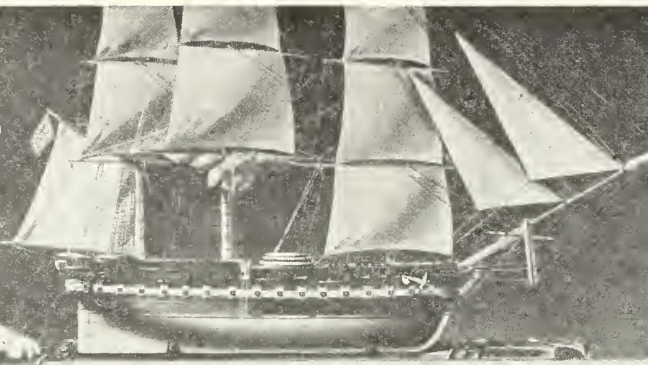
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|                                     |     |
|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### CAKES AND APPETIZERS

|                  |     |
|------------------|-----|
| Pretzels         | .10 |
| Cheese Wafers    | .10 |
| Vienna Tea Cakes | .15 |
| Assorted Cookies | .10 |

Wine List on page 15

## POP

### ICE CREAM

|                    |           |
|--------------------|-----------|
| Vanilla            | . . . . . |
| Chocolate          | . . . . . |
| Coffee             | . . . . . |
| Special of the Day | . . . . . |
| Cherry Sundae      | . . . . . |
| Pineapple Sundae   | . . . . . |
| Strawberry Sundae  | . . . . . |

### KEMP'S SALTED NUTS

|                                 |           |
|---------------------------------|-----------|
| "Step-A-Head" Mixed Nuts, 1 lb. |           |
| Peanuts, ½ lb.                  | . . . . . |
| Selected Spanish Peanuts, ½ lb. |           |
| Salted Selected Pecans, 5½ oz.  |           |
| Selected Mixed Nuts, 6½ oz.     |           |
| Fancy Cashews, 7 oz.            | . . . . . |
| Extra Fancy Almonds, 7 oz.      |           |

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#### Silex Coffee

|                                   |     |
|-----------------------------------|-----|
| Hot Coffee, Individual Pots . . . | .20 |
| Hot Tea, Individual Pots . . .    | .20 |
| iced Coffee or Tea . . . . .      | .20 |

### FRESH FRUIT DRINKS

|                                 |     |
|---------------------------------|-----|
| Hot Punch (non-alcoholic) . . . | .25 |
| Claret or Sauterne Punch . . .  | .40 |

### GINGER ALE, ETC.

|                                   |      |
|-----------------------------------|------|
| Poland Spring Pale Dry 7 oz. . .  | .15  |
| Poland Spring Pale Dry 12 oz. . . | .25  |
| HOT PUNCH served in pitchers .    | 1.00 |
| CLARET OR SAUTERNE                |      |
| PUNCH served in pitchers . . .    | 1.40 |

### MINERAL WATERS

|                                 |     |
|---------------------------------|-----|
| Poland Spring Water 7 oz. . . . | .10 |
| Poland Club Soda 6 oz. . . . .  | .10 |

### CIGARS

|                              |     |
|------------------------------|-----|
| Coronas Chicas . . . . .     | .15 |
| Overland Londres . . . . .   | .15 |
| Overland Perfectos . . . . . | .20 |
| Partages Belvedere . . . . . | .30 |
| Belinda Belvedere . . . . .  | .30 |

### INTERNATIONAL CIGAR BRANDS

|                               |     |
|-------------------------------|-----|
| La Corona Belvedere . . . . . | .20 |
| La Corona Perfectos . . . . . | .25 |
| Corona Chicas . . . . .       | .25 |
| Corona Corona . . . . .       | .35 |
| Obsiquios . . . . .           | .30 |

Prices listed, in which case they are below ceiling price.  
 All of these prices are available for your inspection.

*Wine List on page 15*



The first medal award ever made to an American Champagne was awarded to Great Western at the Paris International Exposition of 1867... the first of six such awards.

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SINCE 1860

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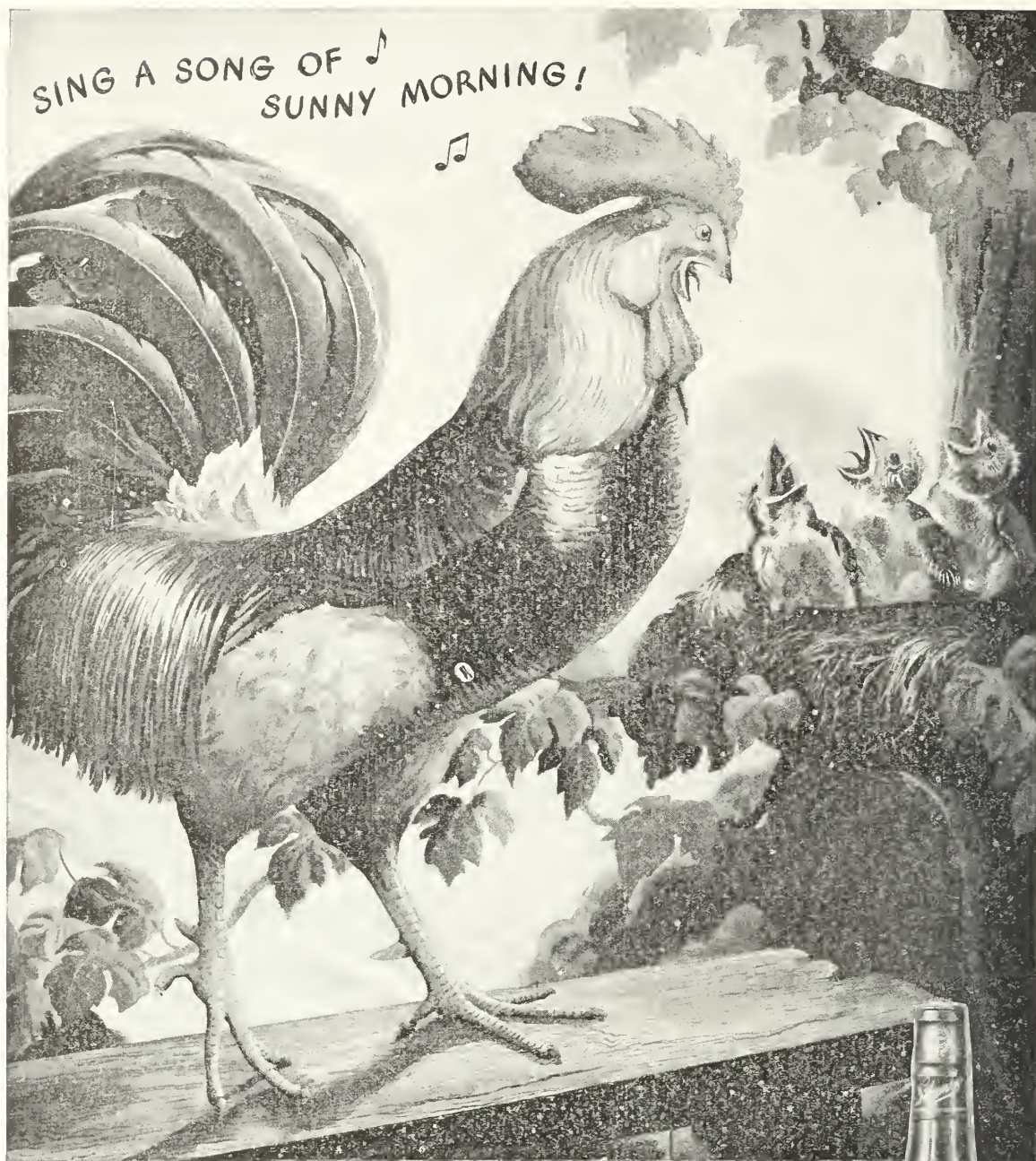
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*Programme 53*

DEAN DIXON, *Conducting*

|   |                    |
|---|--------------------|
| OVERTURE to "Russian and Lullmilla" . . . . . | <i>Glinka</i>      |
| ARIO SO . . . . .                             | <i>Bach-Frauko</i> |
| O LORD MOST HOLY . . . . .                    | <i>Frauck</i>      |
| <i>Soprano: HATTIE BARBER</i>                 |                    |
| ROUMANIAN RHAPSODY No. 1 . . . . .            | <i>Enesco</i>      |

|  |                    |
|--|--------------------|
| FINALE from Symphony No. 4, in E minor . . . . .         | <i>Brahms</i>      |
| SCHERZO from "Afro-American" Symphony . . . . .          | <i>Still</i>       |
| FIRST MOVEMENT, Piano Concerto in B-flat minor . . . . . | <i>Tchaikovsky</i> |
| Soloist: DONALD W. SHIRLEY                               |                    |

\* Pops Recording

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Endicott Junior College  
Fisher School  
Garland School  
Harvard University  
Hickox School  
Katharine Gibbs School  
Kathleen Dell School  
Lasell Junior College  
Leland Powers School  
Lesley School  
Massachusetts Institute of Technology  
Massachusetts School of Art  
Massachusetts State College  
Mt. Ida Junior College  
New England Conservatory of Music  
Northeastern University  
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Regis College  
Salem Teachers College  
Simmons College  
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South End Music School  
Tufts College  
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MUSIC CENTER  
DIV. OF BOSTON ELECTRONICS CO.  
103 Newbury St., Boston

Programme 54

TUESDAY, JUNE 26, 1945

### PROGRAMME

PRELUDE to Act III, "Lohengrin" . . . . . Wagner  
OVERTURE to "Der Freischütz" . . . . . Weber  
HOPAK from "The Fair at Sorochinsk" . . . . . Moussorgsky  
SUITE from the Ballet, "Le Cid" . . . . . Massenet  
Catalane—Madrilene—Navarraise

### THE STAR-SPANGLED BANNER

WEDDING MARCH from "The Golden Cockerel" . . . . . Rimsky-Korsakov  
CONCERTO for Violin and Orchestra . . . . . Khatchatourian  
I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: ELIE SPIVAK

(First Performance in the United States)

\*AUSTRIAN PEASANT DANCES . . . . . Schönherr  
Wedding March—Schuhplattler—H. Dance—Z. Maschurin  
\*AMERICAN SALUTE ("When Johnny Comes Marching Home") . . . . . Gould  
\*THUNDER AND LIGHTING, Polka . . . . . Strauss

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the Children's Hospital, Boston Skidmore College Club, and  
the Appalachian Mountain Club

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A $\flat$ , Scherzo in B $\flat$ , Etude in E major,  
Nocturne E $\flat$ , Berceuse, \*Waltz in C $\sharp$   
minor, Etude in A minor, Ballade in A $\flat$ ,  
Waltz in A $\flat$ , Revolutionary Etude,  
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Programme 55

WEDNESDAY, JUNE 27, 1945

## PROGRAMME

FRENCH MILITARY MARCH . . . . . Saint-Saëns  
VILLAGE SWALLOWS Waltz . . . . . Josef Strauss  
PLANTATION FESTIVAL . . . . . Rhoades  
FARANDOLE from "L'Arlésienne" . . . . . Bizet

## THE STAR-SPANGLED BANNER

LA VALSE, Choreographic Poem . . . . . Ravel  
CONCERTINO for Piano and Orchestra . . . . . Francaix

Prelude: Presto leggiero—Lent—Menuet—  
Finale—Rondo (allegretto vivo)

Soloist: BERNHARD WEISER

AMERICAN CONCERTETTE for Piano and Orchestra . . . . . Gould  
With Vigor and Drive—Gavotte—Blues—  
Very Fast

Soloist: BERNHARD WEISER

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Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

WHERE OR WHEN . . . . . Rodgers-Gould

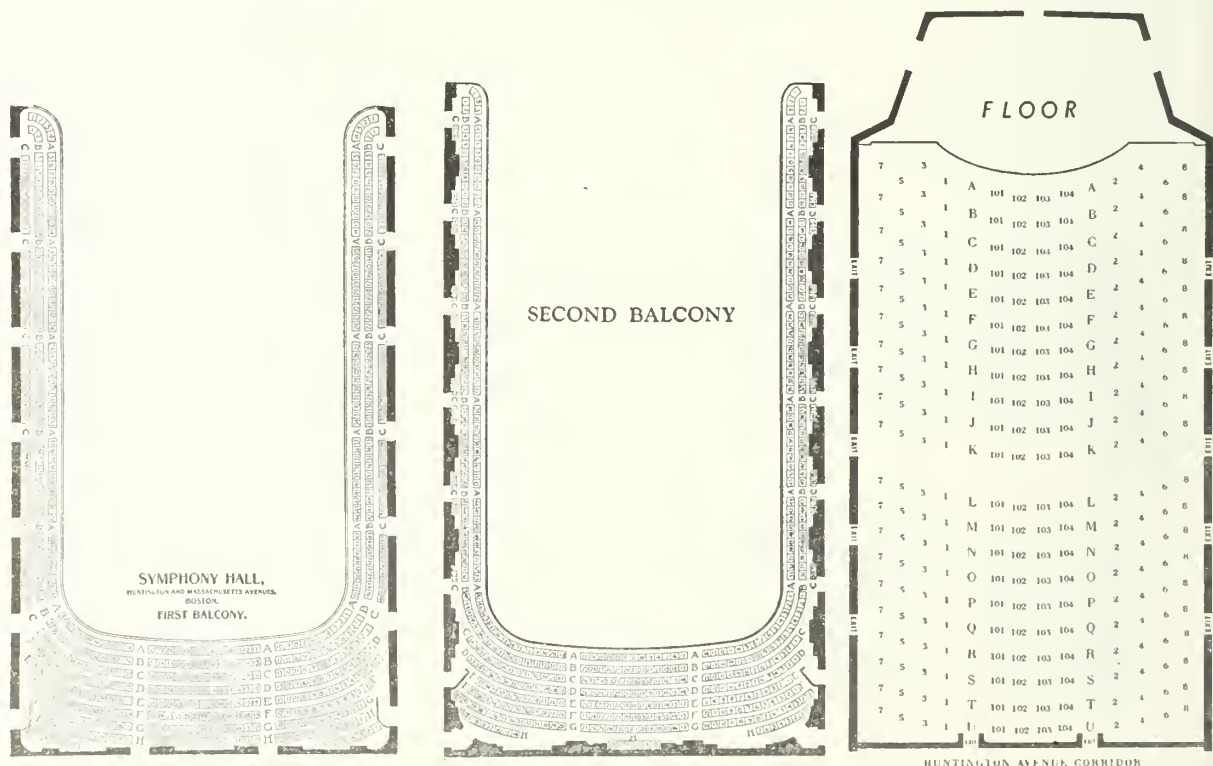
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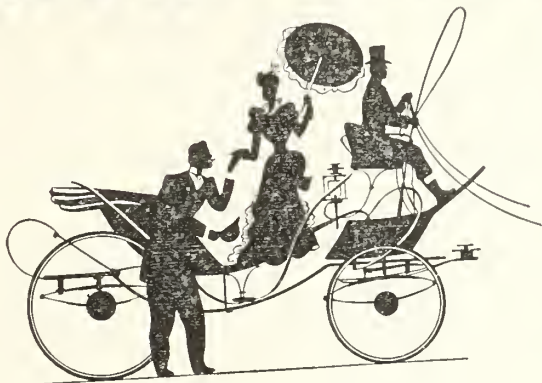
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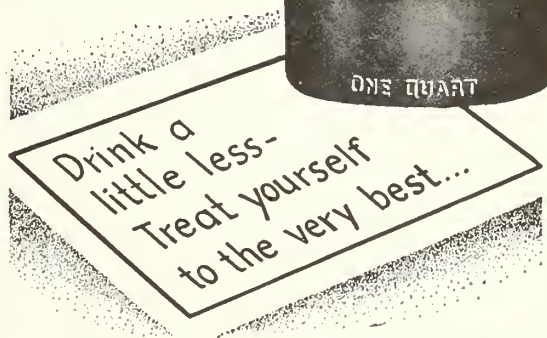


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## SIXTY YEARS OF POPS



(A Scene at the Pops, from an old print of 1885)

### How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



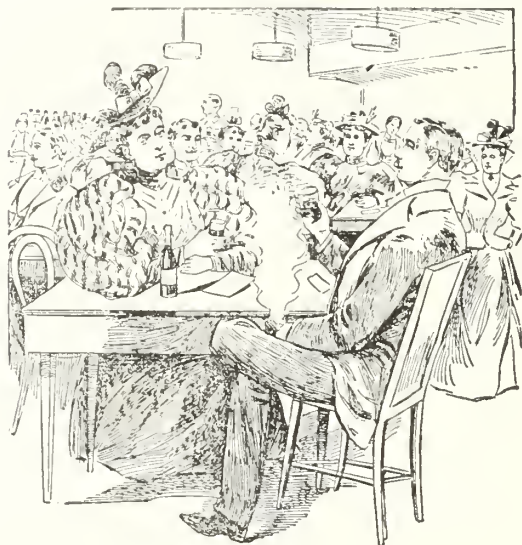
AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.



This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

#### THE GAY SOCIETY GIRL AT THE POPS.



#### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
An everyday young man,  
A commonplace type  
With a stick and a pipe  
And a half-bred black and tan —  
  
Who thinks suburban hops  
More fun than Monday Pops;  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

#### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

#### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

## THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

### *(Music Hall)*

1885 Adolf Neuendorff  
1886 John C. Mullaly  
1887 Adolf Neuendorff  
1888 Franz Kneisel, Adolf Neuendorff  
1889 Adolf Neuendorff  
1890 (There were no Pops in this year)  
1891 Timothee Adamowski, Eugen Gruenberg

1892 }  
1893 } Timothee Adamowski  
1894 }

1895 Signor Antonio de Novellis  
1896 Max Zach  
1897 Max Zach, Leo Schulz  
1898 Max Zach, Gustav Strube  
1899 Max Zach

### *(Mechanics Hall)*

1900 Max Zach, Gustav Strube

### *(Symphony Hall)*

1901 }  
1902 } Max Zach, Gustav Strube  
1903 }  
1904 } Timothee Adamowski  
1905 Timothee Adamowski, Gustav Strube  
1906 }  
1907 } Timothee Adamowski, Max Zach, Gustav Strube  
1908 Gustav Strube, Arthur Kautzenbach

1909 Gustav Strube, Arthur Kautzenbach, André Maquarre  
1910 }  
1911 } Gustav Strube, André Maquarre  
1912 }  
1913 } Otto Urack, André Maquarre, Clement Lenom  
1914 }  
1915 André Maquarre, Ernst Schmidt, Clement Lenom  
1916 Ernst Schmidt, Clement Lenom, André Maquarre  
Autumn season, Josef Pasternack  
1917 André Maquarre, Agide Jacchia  
1918-1926 Agide Jacchia  
1927-1929 Alfredo Casella  
1930- Arthur Fiedler

## *Hit Tunes at the Pops*

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

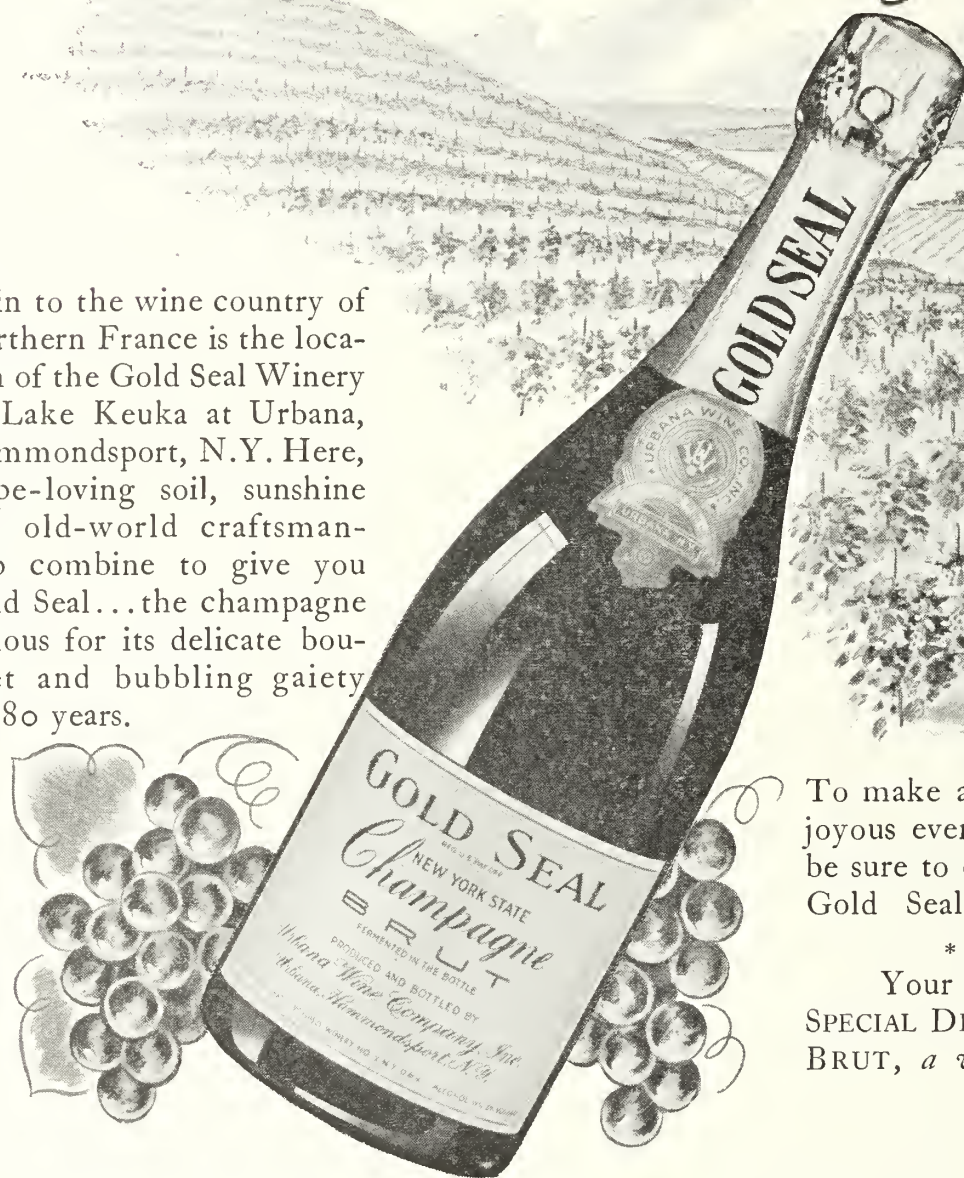
1898 Gipsy Love Song ("The Fortune Teller," Herbert)  
1900 "The Rosary" (Nevin)  
1903 March of the Toys ("Babes in Toyland," Herbert)  
1905 Merry Widow Waltz ("The Merry Widow," Lehar)  
1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)  
1909 "My Hero" ("The Chocolate Soldier," O. Straus)  
1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)  
1912 "Sympathy" ("The Firefly," Friml)  
1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)  
1915-  
1919 War Songs  
1923 Parade of the Wooden Soldiers (Jessel)  
1925 "Indian Love Call" ("Rose Marie," Friml)  
1926 "Always" (Berlin)  
1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)  
1930 "Strike up the Band" ("Strike up the Band," Gershwin)  
1931 "Two Hearts in 3/4 Time" (Stolz)  
1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)  
1933 "Night and Day" ("The Gay Divorcée," Porter)  
1934 Carioca (From the film, "Flying Down to Rio," Conrad)  
1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)  
1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)  
1938 "The Toy Trumpet" (Scott)  
1939 "Begin the Beguine" ("Jubilee," Porter)  
1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)  
1941 }  
1942 } Intermezzo (Prévost)  
1942 } "Deep in the Heart of Texas" (Swander)  
1943 }  
1943 } "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)  
1944 "Holiday for Strings" (Rose)  
1945 "Tico Tico"



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Programme 54

TUESDAY, JUNE 26, 1945

Number 9

PROGRAMME

PRELUDE to Act III, "Lohengrin" . . . . . Wagner  
OVERTURE to "Der Freischütz" . . . . . Weber  
HOPAK from "The Fair at Sorochinsk" . . . . . Moussorgsky  
SUITE from the Ballet, "Le Cid" . . . . . Massenet  
Catalane—Madrilene—Navarraise

THE STAR-SPANGLED BANNER

WEDDING MARCH from "The Golden Cockerel" . . . . . Rimsky-Korsakov  
CONCERTO for Violin and Orchestra . . . . . Khatchatourian  
I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: ELIE SPIVAK

(First Performance in the United States)

\*AUSTRIAN PEASANT DANCES . . . . . Schönherr  
Wedding March—Schulplattler—Hog Dance—Zwoaschritt  
\*AMERICAN SALUTE ("When Johnny Comes Marching Home") . . . . . Gould  
\*THUNDER AND LIGHTING, Polka . . . . . Strauss

Among those present: Noemi No. 11, Boston Teachers College,  
the Children's Hospital, Boston Skidmore College Club, and  
the Appalachian Mountain Club

\* Pops Recording

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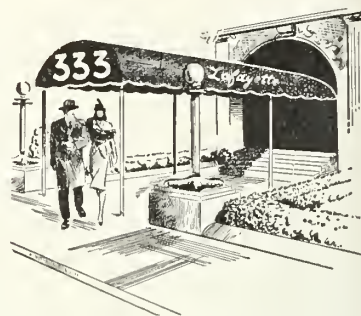
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Programme 55\*

WEDNESDAY, JUNE 27, 1945

### PROGRAMME

|   |               |
|---|---------------|
| FRENCH MILITARY MARCH . . . . .         | . Saint-Saëns |
| VILLAGE SWALLOWS Waltz . . . . .        | Josef Strauss |
| PLANTATION FESTIVAL . . . . .           | . Rhodes      |
| FARANDOLE from "L'Arlesienne" . . . . . | . Bizet       |

### THE STAR-SPANGLED BANNER

|  |            |
|--|------------|
| LA VALSE, Choreographic Poem . . . . .       | . Ravel    |
| CONCERTINO for Piano and Orchestra . . . . . | . Francaix |

Prelude: Presto leggiero—Lent—Menuet—  
Finale—Rondo (allegretto vivo)

Soloist: BERNHARD WEISER

|  |              |
|--|--------------|
| AMERICAN CONCERTETTE for Piano and Orchestra . . . . . | Morton Gould |
| With Vigor and Drive—Gavotte—Blues—<br>Very Fast       |              |

Soloist: BERNHARD WEISER

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Ac-cen-tchu-ate The Positive

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When the Caissons Go Rolling Along—God Bless America

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League, the Boston Center for Adult Education*

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THURSDAY, JUNE 28, 1945

*Programme 56*

### PROGRAMME

FLAGS FLYING, March . . . . . Charles Repper  
\*OVERTURE to "A Midsummer Night's Dream" . . . . . Mendelssohn  
ANGELUS from "Scènes Pittoresques" . . . . . Massenet  
SPANISH DANCE from "La Vida Breve" . . . . . de Falla

### THE STAR-SPANGLED BANNER

DEEP FOREST . . . . . Mabel Daniels  
\*CAPRICCIO ESPAGNOL . . . . . Rimsky-Korsakov  
Alborada—Gypsy Scene—Fandango  
HUNGARIAN FANTASY for Piano and Orchestra . . . . . Liszt  
Soloist: MONTE NELSON

BLOOMER GIRL Selection . . . . . Arlen-Briggs  
\*PAVANE from the American Symphonette . . . . . Morton Gould  
\*THE STARS AND STRIPES FOREVER March . . . . . Sousa

*Among those present: The Musical Guild of Boston, and the  
Massachusetts State College Alumni*

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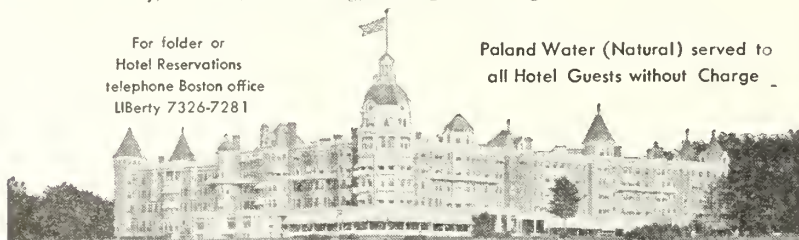
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Programme 57

FRIDAY, JUNE 29, 1945

### PROGRAMME

HUNGARIAN MARCH "Rakoczy" . . . . . *Berlioz*  
OVERTURE to "Il Guarany" . . . . . *Gomez*  
ARIA: "Vissi d'Arte," from "La Tosca" . . . . . *Puccini*  
Soprano: JEAN EVANS  
\*VIENNA BLOOD Waltzes . . . . . *Strauss*

### THE STAR-SPANGLED BANNER

OVERTURE to "The Secret of Suzanne" . . . . . *Wolf-Ferrari*  
SECOND HUNGARIAN RHAPSODY . . . . . *Liszt*  
\*RHAPSODY IN BLUE . . . . . *Gershwin*  
Soloist: LEO LITWIN

To Commemorate George Gershwin (George Gershwin Jubilee Week)

\*OKLAHOMA! Selection . . . . . *Rodgers-Bodge*  
\*OLD TIMERS' NIGHT AT THE POPS . . . . . *Arranged by Lake*  
Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie  
O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the  
Old Town Tonight  
\*SALUTE TO OUR FIGHTING FORCES . . . . . *Arranged by Bodge*  
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## POP-OVERS

### "LE CID"—MASSENET (1842-1912).

This French operatic masterpiece, rated among Massenet's three highest achievements for the lyric stage, was first produced in 1885. The Spanish dances take their basic inspiration from music which the composer heard while a wedding was being celebrated in a room beneath his own while he was staying in a Spanish hotel.

WEDDING MARCH FROM "LE COQ D'OR" (The Golden Cockerel). Rimsky-Korsakov's opera about the golden rooster which was so enchanted by the scheming magician as to point out the direction of any enemy's invasion, screaming madly all the while, is based on a charming poem of the same title by Pushkin—the poet dearest to the hearts of all Russians. At the beginning of the third act of the opera, foolish old King Dodon is triumphantly entering his Russian capital in company with the mysterious Oriental queen he is taking to wife. His approach is the cue for magnificent pageantry and a blaze of fantastic color, the music reflecting all the bizarre splendor of the scene.

### FRENCH MILITARY MARCH — SAINT-SAËNS

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

### "LA VALSE," CHOREOGRAPHIC POEM—RAVEL.

Addicts of "Bolero" have an opportunity here to absorb the fact that whereas "Bolero" is a clever trick of craftsmanship, "La Valse" is an authentic masterpiece of art.

The idea came to Ravel during World War I, but he did not complete the composition until 1920. It was first presented that year in Vienna as a duet for two pianos presided over by Ravel and Casella.

Three divisions are ascribed to the work: The Birth of the Waltz, the Waltz, and The Apotheosis of the Waltz.

On the score is printed this summarizing prefatory note:

"Whirling clouds give glimpses, through rifts, of couples dancing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An Imperial court about 1855." (That date is about ten years after Johann Strauss, Jr., became established as conductor and composer in his own right.)

### MORTON GOULD. (b. Long Island, N.Y., 1913).

Composer at four, student of composition and piano recitalist in his teens, graduate of New York University at fifteen, he has become a sort of American Prokofieff. In other words, in his music are found inventiveness, admirable craftsmanship in orchestration, and humor—as for example in his adaptation of the ravané, sixteenth century Spanish dance, to his American Symphonette, and his elaboration on Patrick Gilmore's song of the Civil War, "When Johnny Comes Marching Home."

LA VIDA BREVE ("Life is Short") — MANUEL DE FALLA. Strange results attended the writing of this two-act opera. Composed in response to the offer of a prize by Spain's Royal Academy of Fine Arts for the best lyric drama submitted by a Spanish composer, it won, but received no performance in connection with the award. Neither was it brought out by the enterprise of any Spanish stage producer. The operatic award came in 1905, as did a prize in a national contest for pianists. Falla found himself advanced by this double victory to a degree of public esteem which brought him success as a teacher in Madrid. So well had he fared financially in two years, that he decided he could afford a seven-day visit to Paris. He stayed seven years.

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Programme 58

SATURDAY, JUNE 30, 1945

### PROGRAMME

|   |              |
|---|--------------|
| OVERTURE to "The Secret of Suzanne" . . . . . | Wolf-Ferrari |
| LA VALSE . . . . .                            | Ravel        |
| SECOND HUNGARIAN RHAPSODY . . . . .           | Liszt        |
| CONCERTINO for Piano and Orchestra . . . . .  | Frangais     |
| I. Prelude: Presto leggiero                   |              |
| II. Lent                                      |              |
| III. Menuet                                   |              |
| IV. Finale—Rondo: Allegretto vivo             |              |

Soloist: BERNHARD WEISER

|  |          |
|--|----------|
| SPANISH DANCE from "La Vida Breve" . . . . . | de Falla |
|--|----------|

EMIL ARCIERI, *Conducting*

### THE STAR-SPANGLED BANNER

|  |            |
|--|------------|
| * OVERTURE to "Zampa" . . . . .                            | Herold     |
| * BALLET OF THE HOURS from "La Gioconda" . . . . .         | Ponchielli |
| DANCE OF THE COMEDIANS from "The Bartered Bride" . . . . . | Smetana    |
| * EMPEROR Waltzes . . . . .                                | Strauss    |
| AMERICAN PATROL . . . . .                                  | Meacham    |

*Among those present:* The Army and Navy Officers Club, the  
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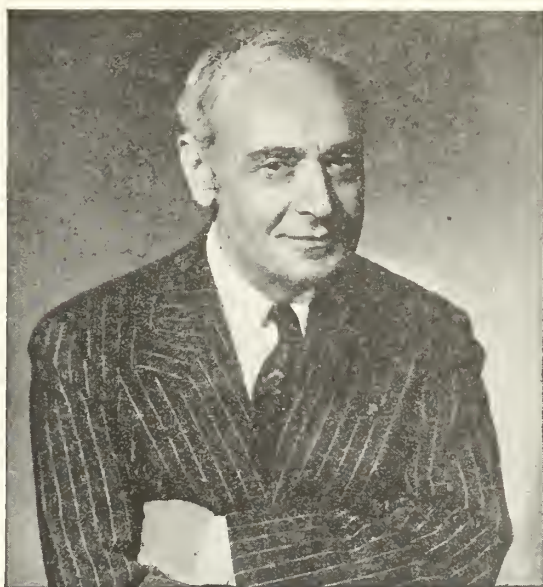
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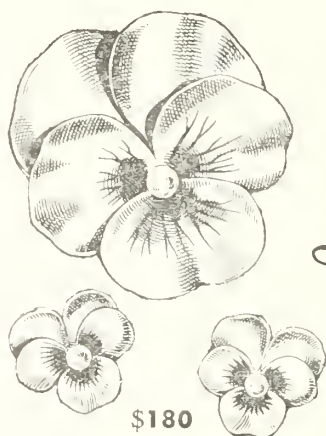
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## POP-OVERS

HECTOR BERLIOZ. (1803-1869)

Modern orchestration—including effects found in the scores of Wagner, Liszt and Richard Strauss—may be traced back to this imaginative Frenchman. Unable to play the piano, as did most of his notable predecessors, he developed an uncanny flair for orchestral tone, and became the first musician to devote himself to composing in terms of virtuoso orchestration. He exploited the now familiar element of "orchestral color," upon which he wrote with penetration. Despite the witticism that he first invented instrumental effects, and then composed his music to utilize them, he wrote much music of beauty no less distinguished than his pioneering services to modern composition.

**SECRET OF SUZANNE.** Wolf-Ferrari in this one-act opera re-captures the spirit of Mozart. Never was a plot slighter. Suzanne nearly disrupts her marriage by trying to conceal from her husband the awful secret (in the year 1909) that she smokes cigarettes.

**BALLET OF THE HOURS, FROM "LA GIOCONDA."** The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

"IL GUARANY" — GOMES

Brought out in Milan at La Scala Theatre, in 1870, this opera of Brazilian-born Antonio Carlos Gomes adhered so closely to Italian opera models that it succeeded throughout Italy after its exceptional opening-night success. In the history of music pertaining to the Americas, it is significant for containing themes from the music of the Amazon Indians.

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Twice nightly - 7:45 and 11:00  
Saturdays 7:45 and 10:30

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Newton L. Smith, Gen. Mgr.

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EXETER & NEWBURY STREETS  
KEN-7067

June 28, 29, 30  
**DENNIS MORGAN**  
**DANE CLARK**  
**RAYMOND MASSEY**

**"GOD IS MY CO-PILOT"**

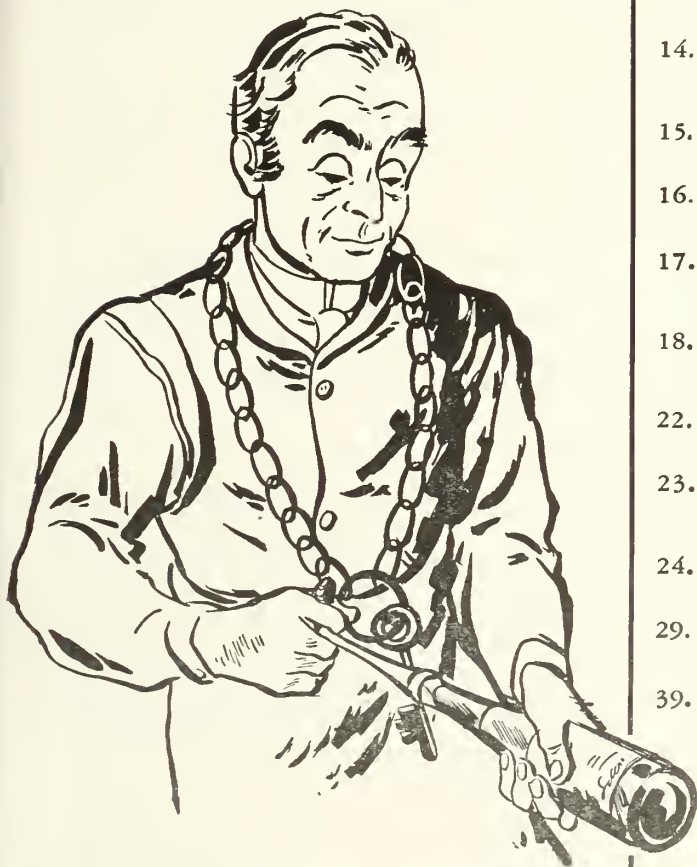
**TALLULAH BANKHEAD**  
**CHARLES COBURN**  
**WILLIAM EYTHE**

**"ROYAL SCANDAL"**

July 1, 2, 3, 4  
**DOROTHY McGUIRE**  
**ROBERT YOUNG**

**"THE ENCHANTED COTTAGE"**  
Second feature to be announced

PASTENE'S  
*"Estate Bottled"*  
 AMERICAN WINES



PASTENE WINE & SPIRITS CO., Inc.  
 BOSTON, MASSACHUSETTS

*Distributors for the New England States*

POPS No.

SEE WINE LIST ON PAGE 15

7. *Livermore Sauterne*  
 Without doubt — one of the finest Sauternes produced in America — Agreeably sweet.
8. *Livermore Dry Sauterne*  
 An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
9. *Livermore Haut Sauterne*  
 A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
 Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
 A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
 Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
 Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
 A moderately dry red wine.
23. *Napa Cabernet 1939*  
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
 Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
 Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
 A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
 A rich ruby Port of full body.
59. *Mission Cream Sherry*  
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
 Pleasantly sweet, rich and tasty.
62. *Superior Port*  
 A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
 Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
 Semi-sweet — full.
65. *Superior Muscatel*  
 Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wentz Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wentz Bros. Chateau Wentz — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

## S. S. P. GOLD COAST WINES

S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

## GREAT WESTERN CHAMPAGNE

Today Great Western New York State Champagne is unquestionably the best known Champagne in America. It is a true Champagne made by the French method of slow fermentation in the bottle. From the 84-year-old cellars of the Pleasant Valley Wine Co. *On the Pops menu.*

## GOLD COAST VERMOUTH

We offer our Gold Coast American Vermouth, which we believe may be used satisfactorily in place of imported. Dry or Sweet.

## COCKBURN SMITHES PORTS

The firm of Cockburn Smithes & Co., founded in 1815, is one of the largest and best known in the Oporto trade and none has maintained a higher standard of quality. They hold today the very finest obtainable stocks of Ruby and Tawny Ports.

## DUFF GORDON SHERRIES



World famous shippers of Sherry, their name is known wherever English is spoken. The Solera stocks of this famous old house are the largest in the world, assuring uniformly high quality and a wide range of fine wines.

# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

## CHAMPAGNES AND SPARKLING WINES

|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                   | 5.00 |        |
| 20  | Gold Seal Special Dry . . . . .            | 5.00 | 2.75   |
| 30  | Charles Fournier . . . . .                 | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass         | 1.00 |        |
| 50  | Gotham Champagne Extra Dry . . . . .       | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass  | 1.00 |        |
| 70  | Gotham Sparkling Burgundy . . . . .        | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .       | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .          | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass     | 1.00 |        |
| 110 | Cresta Blanca Champagne . . . . .          | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass     | 1.00 |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .     | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass   | 1.00 |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .     | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . . | 5.00 |        |

## RHINE WINES

|   |   |      |  |
|---|---|------|--|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |  |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |  |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |  |

## WHITE WINES

|    |   |      |      |
|----|---|------|------|
| 4  | Inglenook Riesling 1939 . . . . .                 | 2.00 |      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |      |
| 7  | Pastene Livermore Santerne (Semi Sweet) . . . . . | 2.00 |      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 | 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 | 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 | 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 |      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 | 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |      |

## RED WINES

|    |   |      |      |
|----|---|------|------|
| 19 | Inglenook Red Wine 1940 . . . . .                 | 1.75 | 1.25 |
| 21 | Inglenook Cabernet 1938 . . . . .                 | 2.25 | 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 | 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 | 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |      |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |      |
| 29 | Pastene California Chianti . . . . .              | 2.25 |      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |      |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |  | Bot. | Glass  |
|----|--|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                    | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                 | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                     | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                     | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                   | 3.00 | .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .      | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .           | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .        | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                  | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .           | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                       | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                     | 2.00 |        |
| 52 | Valliant Port . . . . .                            | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                      | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . . |      | .30    |
| 55 | Dubonnet Dry . . . . .                             |      | .35    |
| 56 | Vermouth Dry . . . . .                             |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .              | 2.25 | ¾ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .              | 2.25 |        |
| 59 | Pastene Mission Cream Sherry . . . . .             | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .               | 2.25 |        |
| 62 | Pastene Port . . . . .                             | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                  | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                    | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                         | 1.75 | 1.25   |

## BEER AND ALE

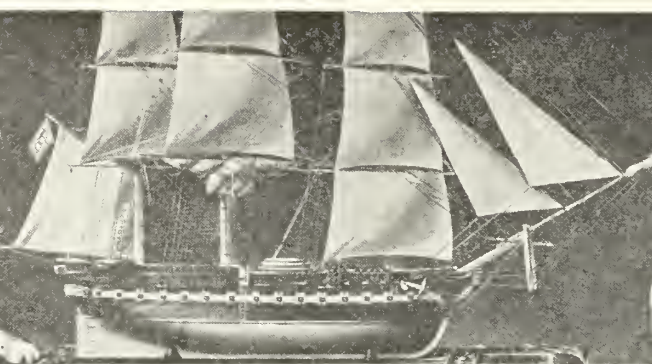
|  |     |
|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | .30 |
| Pabst Blue Ribbon Beer and Ale . . . . .               | .30 |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11 ½ oz.) . . . . .                  | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

# PICKWICK ALE

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**BREWERS SINCE 1870**  
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PERFECT IN  
EVERY DETAIL



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### SANDWICHES

(White or Rye Bread)

|                                     |     |
|-------------------------------------|-----|
| Kemp's Golden Glow Peanut Butter    | .15 |
| Liverwurst                          | .20 |
| Swiss Cheese                        | .25 |
| Ham                                 | .25 |
| Whole Wheat and Cream Cheese        | .20 |
| Swiss Cheese, sliced, with Crackers | .25 |
| Camembert, with Crackers            | .25 |

### ICE CREAM

|                    |           |
|--------------------|-----------|
| Vanilla            | . . . . . |
| Chocolate          | . . . . . |
| Coffee             | . . . . . |
| Special of the Day | . . . . . |
| Cherry Sundae      | . . . . . |
| Pineapple Sundae   | . . . . . |
| Strawberry Sundae  | . . . . . |

### KEMP'S

### SALTED NUTS

|                                   |           |
|-----------------------------------|-----------|
| "Step-A-Head" Mixed Nuts, 1 lb.   | . . . . . |
| Peanuts, 1/2 lb.                  | . . . . . |
| Selected Spanish Peanuts, 1/2 lb. | . . . . . |
| Salted Selected Pecans, 5 1/2 oz. | . . . . . |
| Selected Mixed Nuts, 6 1/2 oz.    | . . . . . |
| Fancy Cashews, 7 oz.              | . . . . . |
| Extra Fancy Almonds, 7 oz.        | . . . . . |

### CAKES AND APPETIZERS

|                  |               |
|------------------|---------------|
| Pretzels         | . . . . . .10 |
| Cheese Wafers    | . . . . . .10 |
| Vienna Tea Cakes | . . . . . .15 |
| Assorted Cookies | . . . . . .10 |

All prices listed are our ceiling prices under  
By O.P.A. regulations, our ceiling prices are our

Wine List on page 15



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QUALITY

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NARRAGANSETT BREWING COMPANY • CRANSTON • RHODE ISLAND



# AGAIN - *this Year*

## Kemp's

### SALTED NUTS

*Featured Exclusively at the "POPS"*

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*Second Balcony Service End of Left Corridor*

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#### Silex Coffee

|                                   |     |
|-----------------------------------|-----|
| Hot Coffee, Individual Pots . . . | .20 |
| Hot Tea, Individual Pots . . .    | .20 |
| iced Coffee or Tea . . .          | .20 |

### FRESH FRUIT DRINKS

|                                   |     |
|-----------------------------------|-----|
| Apple Punch (non-alcoholic) . . . | .25 |
| Cherry or Sauterne Punch . . .    | .40 |

### GINGER ALE, ETC.

|                                   |      |
|-----------------------------------|------|
| Poland Spring Pale Dry 7 oz. . .  | .15  |
| Poland Spring Pale Dry 12 oz. . . | .25  |
| POP PUNCH served in pitchers . .  | 1.00 |
| CHERRY OR SAUTERNE                |      |
| PUNCH served in pitchers . .      | 1.40 |

ed, in which case they are below ceiling price.  
ords of these prices are available for your inspection.

### MINERAL WATERS

|                               |     |
|-------------------------------|-----|
| Poland Spring Water 7 oz. . . | .10 |
| Poland Club Soda 6 oz. . .    | .10 |

### CIGARS

|                          |     |
|--------------------------|-----|
| Coronas Chicas . . .     | .15 |
| Overland Londres . . .   | .15 |
| Overland Perfectos . . . | .20 |
| Partages Belvedere . . . | .30 |
| Belinda Belvedere . . .  | .30 |

### INTERNATIONAL CIGAR BRANDS

|                           |     |
|---------------------------|-----|
| La Corona Belvedere . . . | .20 |
| La Corona Perfectos . . . | .25 |
| Corona Chicas . . .       | .25 |
| Corona Corona . . .       | .35 |
| Obsiquios . . .           | .30 |

*Wine List on page 15*



The first medal award ever made to an American Champagne was awarded to Great Western at the Paris International Exposition of 1867 . . . the first of six such awards.

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[illegible]

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[illegible]

*Programme 59*

## PROGRAMME

|   |                  |
|---|------------------|
| *MILITARY POLONAISE . . . . .                       | Chopin-Glazounov |
| OVERTURE to "The Magic Flute" . . . . .             | Mozart           |
| *IN THE VILLAGE from "Caucasian Sketches" . . . . . | Ippolitor-Iranov |
| <i>Solo Viola: JEAN CAUHAPE</i>                     |                  |
| <i>Solo English Horn: JEAN DEVERGIE</i>             |                  |
| *BALLET OF THE HOURS from "La Gioconda" . . . . .   | Ponchielli       |

|  |           |
|--|-----------|
| AIDA Fantasia . . . . .                | Verdi     |
| VALE TRISTE . . . . .                  | Sibelius  |
| STENKA RAZIN, Symphonic Poem . . . . . | Glazounov |

|   |                 |
|---|-----------------|
| OF THEE I SING Selection . . . . .                    | <i>Gershwin</i> |
| INTERMEZZO . . . . .                                  | <i>Provoost</i> |
| KNIGHTSBRIDGE MARCH from the "London" Suite . . . . . | <i>Coates</i>   |

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Dean Academy  
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Endicott Junior College  
Fisher School  
Garland School  
Harvard University  
Hickox School  
Katharine Gibbs School  
Kathleen Dell School  
Lasell Junior College  
Leland Powers School  
Lesley School  
Massachusetts Institute of Technology  
Massachusetts School of Art  
Massachusetts State College  
Mt. Ida Junior College  
New England Conservatory of Music  
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Programme 60

TUESDAY, JULY 3, 1945

ARMY NIGHT

LT. LEROY ANDERSON, Conducting  
PROGRAMME

FIELD ARTILLERY MARCH . . . . . Sousa  
OVERTURE to "Light Cavalry" . . . . . Suppé  
SCHERZO from "A Midsummer Night's Dream" . . . . . Mendelssohn  
FINALE from Symphony No. 4 in F minor . . . . . Tchaikovsky

THOR JOHNSON W. O., Conducting

THE STAR-SPANGLED BANNER

\*AMERICAN SALUTE ("When Johnny Comes Marching Home") . . . . . Gould  
WALTZ OF THE FLOWERS from the "Nutcracker" Suite . . . . . Tchaikovsky  
ACT III, "The Mastersingers of Nuremberg" (Excerpts) . . . . . Wagner  
Dance of the Apprentices—Procession of the Mastersingers  
\*TRIUMPHAL MARCH from "Aida" . . . . . Verdi

LT. LEROY ANDERSON, Conducting

\*WINE, WOMAN AND SONG, Waltzes . . . . . Strauss  
\*A. JAZZ LEGATO  
\*B. JAZZ PIZZICATO { . . . . . Leroy Anderson  
\*C. PROMENADE  
\*SALUTE TO OUR FIGHTING FORCES . . . . . Arranged by Bodge  
Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

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\*Minute Waltz in D $\flat$ , \*Mazurka in D $\flat$ ,  
\*Fantasie Impromptu, Etude A $\flat$ , Polonaise  
A $\flat$ , Scherzo in B $\flat$ , Etude in E major,  
Nocturne E $\flat$ , Berceuse, \*Waltz in C $\sharp$   
minor, Etude in A minor, Ballade in A $\flat$ ,  
Waltz in A $\flat$ , Revolutionary Etude,  
Scherzo in B $\flat$  minor, Nocturne C minor.

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Boris Goldovsky



Arrau & Szlgeti

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do not rest upon old laurels but continue,  
year after year, their never-ending search  
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## POP-OVERS

JOHANN STRAUSS, JR. (1825-1899). A Strauss waltz, today, is commonly understood to mean a waltz by Johann Strauss, Jr. Genius undoubtedly was his, but his natural gifts must have been fortified by the achievements of his father. He certainly showed keen appreciation of his father's services to music when he wrote a biography for a complete edition of the works of Johann the Elder. Particular pride is shown by the son for his father's personal qualities as an orchestral leader, and for the perfection to which he brought his orchestra. Significantly, the son made as great a name—or a greater one—in those identical matters.

"As a conductor," the son wrote, Johann the Elder "had that indefinable quality which carried away the performers, was communicated by them to the hearers, and made their hearts and pulses beat faster."

"He had at his disposal, during the carnival, about 200 musicians. From these he selected a corps of *élites*—his *Stammorchester*—which he succeeded by unceasing rehearsals in bringing to a point of perfection such as no other private orchestra had ever reached. Visitors to Vienna carried the fame of these musicians to other parts of the world, and invitations soon came to him to play in other cities."

After reading Strauss the Younger's description of his father as conductor, it is most interesting to compare notes with what was said by an observer outside the family. For example:

"Those who enjoyed the privilege of hearing him [Johann the Elder] conduct at the Imperial Volksgarten could never forget the wonderful delicacy of the per-

formance, over which the master presided with a quiet power which ensured the perfection of every minutest nuance."

The term "master," applied to the father in the foregoing report, was in turn applied to the son by Brahms. "You must go to the Volksgarten on Friday evening," Brahms urged a friend visiting Vienna, "when Johann Strauss will conduct his waltzes. *There is a master!*"

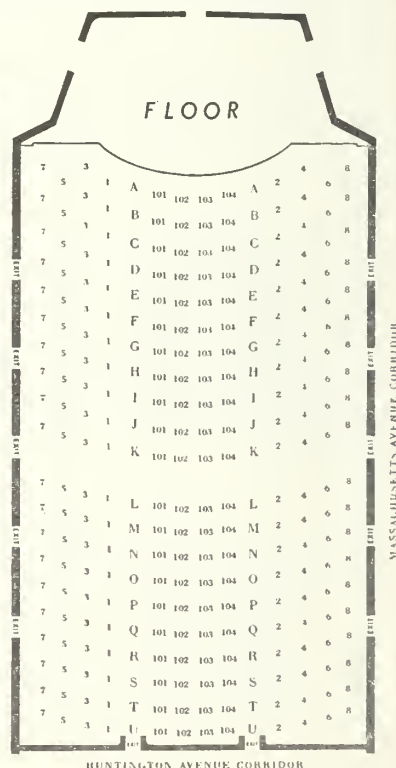
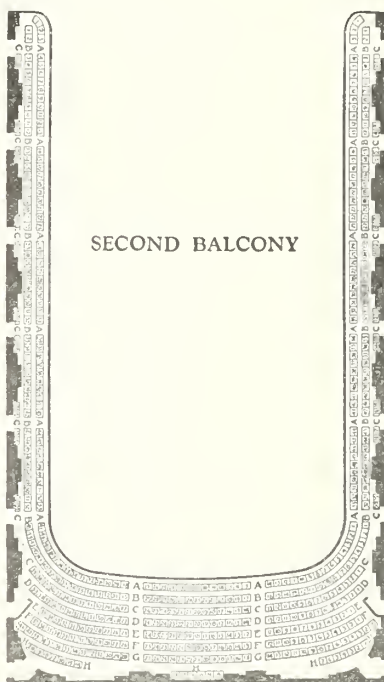
The "quiet power" with which the father directed his orchestra was replaced with a demonstrative style in the son—a fiery quality, in fact.

When Johann the Younger conducted in Boston and New York in 1872, his audiences included the Chicago music critic, George P. Upton, who described him thus, in his "Musical Memories," published long after in 1908:

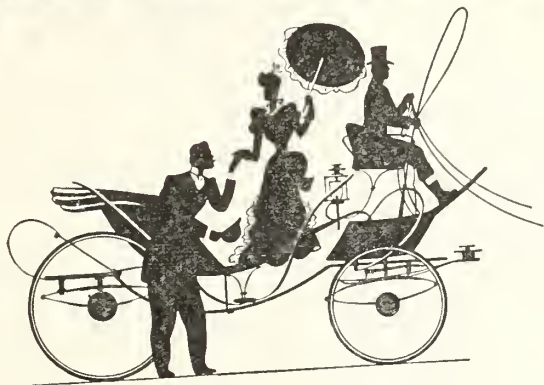
"Strauss was fascinating as a leader. When I saw him he was about forty years old. . . . With his left leg a little advanced and his violin resting on his knee, he gave the time for a bar or two with his bow very gracefully, also marking time with his right foot. He would then play with the orchestra, his whole body swaying to the rhythm of the waltz—only for the minute, however, for as a new phrase developed itself, his bow would be in the air, his violin again resting on his knee.

"He would turn to each part when he gave the signal to come in, sometimes developing whole bars, note by note, then abruptly pausing for a note or two, anon electrically springing into the music—feet, arms, legs, even the features of his face, moving to the tempo.

"He impressed his individuality upon every player, and they moved as one in the intoxicating delirium of the waltz."



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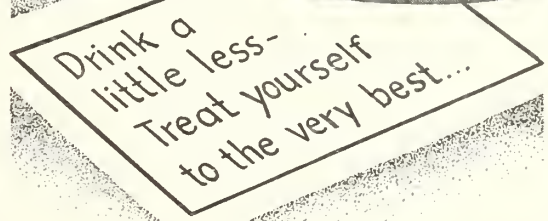


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### How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



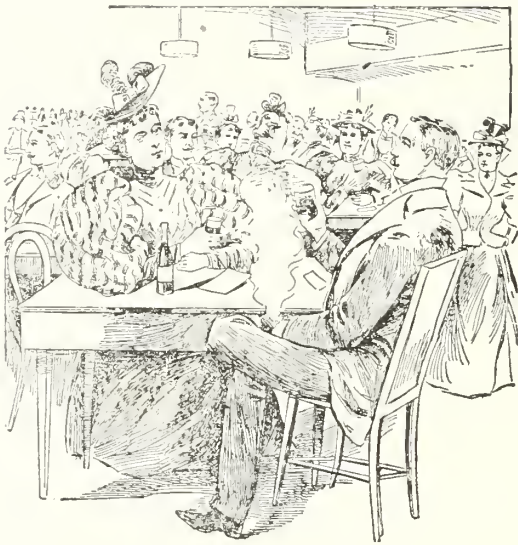
AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.



This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

#### THE GAY SOCIETY GIRL AT THE POPS.



#### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
 An everyday young man,  
 A commonplace type  
 With a stick and a pipe  
 And a half-bred black and tan —  
 Who thinks suburban hops  
 More fun than Monday Pops;  
 Who's fond of his dinner,  
 And doesn't get thinner  
 On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

#### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

#### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

## THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

### (Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

### (Mechanics Hall)

- 1900 Max Zach, Gustav Strube

### (Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 }
- 1908 Gustav Strube, Arthur Kautzenbach

- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre
- Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## Hit Tunes at the Pops

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

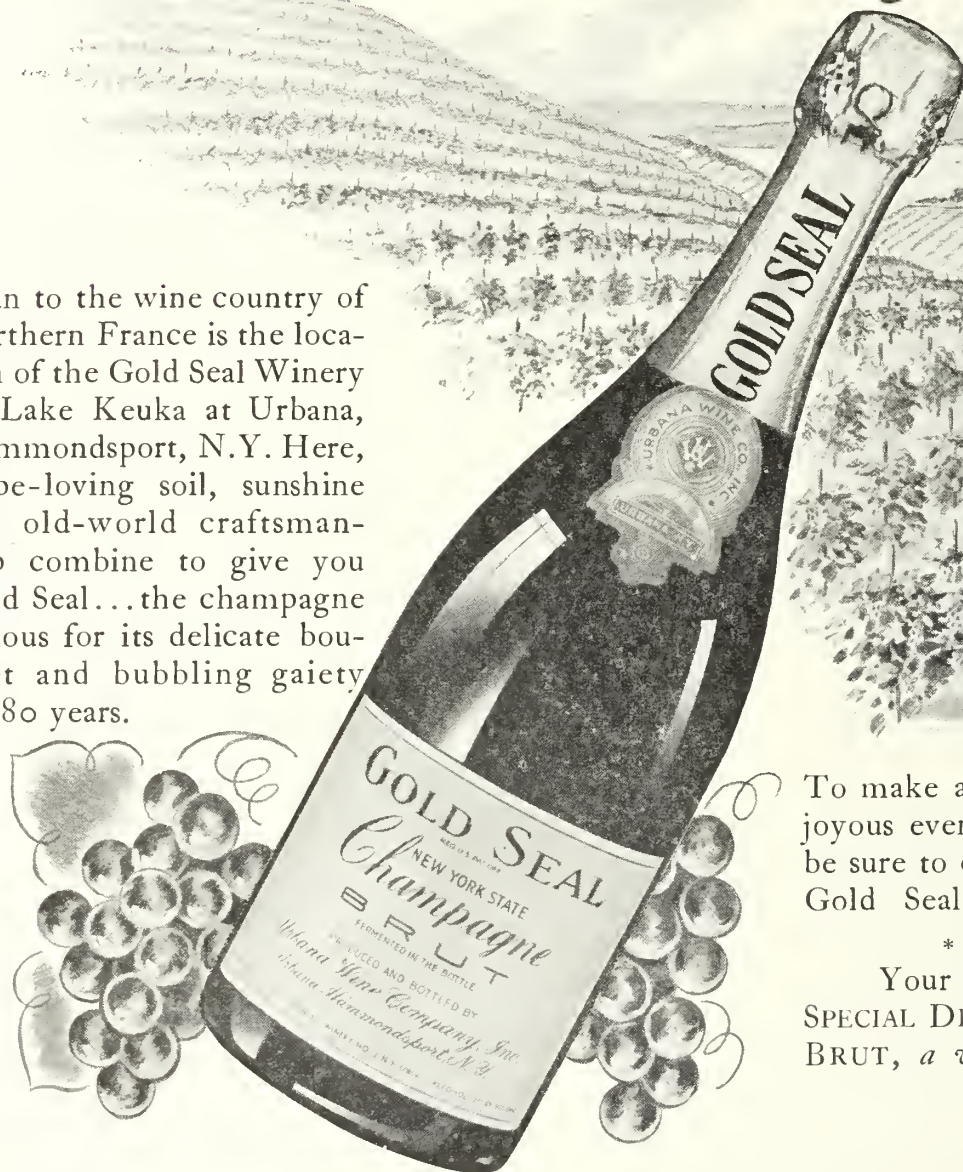
- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915- War Songs
- 1919
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 } Intermezzo (Prévost)
- 1943 } "Deep in the Heart of Texas" (Swander)
- 1944 } "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1945 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"



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THE POPS

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THOR JOHNSON W. O., *Conducting*

THE STAR-SPANGLED BANNER

- \*TRIUMPHAL MARCH from "Aida" . . . . . *Verdi*
- WALTZ OF THE FLOWERS from the "Nutcacker" Suite . . . . *Tchaikovsky*
- ACT III, "The Mastersingers of Nuremberg" (Excerpt) . . . . *Wagner*  
Dance of the Apprentices—Procession of the Mastersingers
- \*AMERICAN SALUTE ("When Johnny Comes Marching Home") . . *Gould*





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Programme 60

TUESDAY, JULY 3, 1945

Number 10

ARMY NIGHT

LT. LEROY ANDERSON, *Conducting*

PROGRAMME

|  |             |
|--|-------------|
| FIELD ARTILLERY MARCH . . . . .                    | Sousa       |
| OVERTURE to "Light Cavalry" . . . . .              | Suppé       |
| SCHERZO from "A Midsummer Night's Dream" . . . . . | Mendelssohn |
| FINALE from Symphony No. 4 in F minor . . . . .    | Tchaikovsky |

THOR JOHNSON W. O., *Conducting*

THE STAR-SPANGLED BANNER

|  |             |
|--|-------------|
| *AMERICAN SALUTE ("When Johnny Comes Marching Home") . . . . . | Gould       |
| WALTZ OF THE FLOWERS from the "Nutcracker" Suite . . . . .     | Tchaikovsky |
| ACT III, "The Mastersingers of Nuremberg" (Excerpts) . . . . . | Wagner      |
| Dance of the Apprentices—Procession of the Mastersingers       |             |
| *TRIUMPHAL MARCH from "Aida" . . . . .                         | Verdi       |

LT. LEROY ANDERSON, *Conducting*

|  |                   |
|--|-------------------|
| *WINE, WOMAN AND SONG, Waltzes . . . . .                         | Strauss           |
| *A. JAZZ LEGATO  |                   |
| *B. JAZZ PIZZICATO { . . . . .                                   | Leroy Anderson    |
| C. PROMENADE   |                   |
| *SALUTE TO OUR FIGHTING FORCES . . . . .                         | Arranged by Bodge |
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| When the Caissons Go Rolling Along—God Bless America             |                   |
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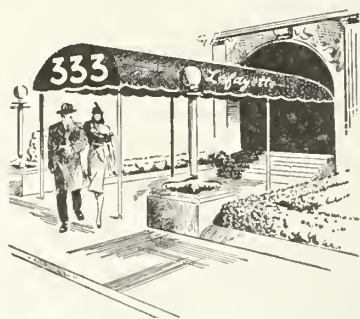
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Programme 61

WEDNESDAY, JULY 4, 1945

NAVY NIGHT

WALTER HENDL, *Conducting*

### PROGRAMME

|  |                |
|--|----------------|
| OVERTURE to "The Bartered Bride" . . . . . | <i>Smetana</i> |
| SIESTA AND HAPPY DANCE . . . . .           | <i>Bergsma</i> |
| <i>(First Performance in Boston)</i>       |                |
| HOE DOWN from "Rodeo" . . . . .            | <i>Copland</i> |
| OVERTURE to "Die Fledermaus" . . . . .     | <i>Strauss</i> |

VICTOR ALESSANDRO, *Conducting*

### THE STAR-SPANGLED BANNER

|  |              |
|--|--------------|
| SUITE from "Peer Gynt" . . . . .   | <i>Grieg</i> |
| Morning Mood—Aase's Death—Anitra's Dance—<br>In the Hall of the Troll King |              |

|   |                    |
|---|--------------------|
| FROM THE BLACK BELT . . . . .                                     | <i>Still</i>       |
| L'il Scamp—Honeysuckle—Dance—Mali Bones is Creakin'—Clap Yo Han's |                    |
| *BACCHANALE from "Samson and Delilah" . . . . .                   | <i>Saint-Saëns</i> |

ROGER VOISIN M 2/c, USNR, *Conducting*

\*OKLAHOMA! Selection†

|                               |             |
|-------------------------------|-------------|
| HOLIDAY FOR STRINGS . . . . . | <i>Rose</i> |
|-------------------------------|-------------|

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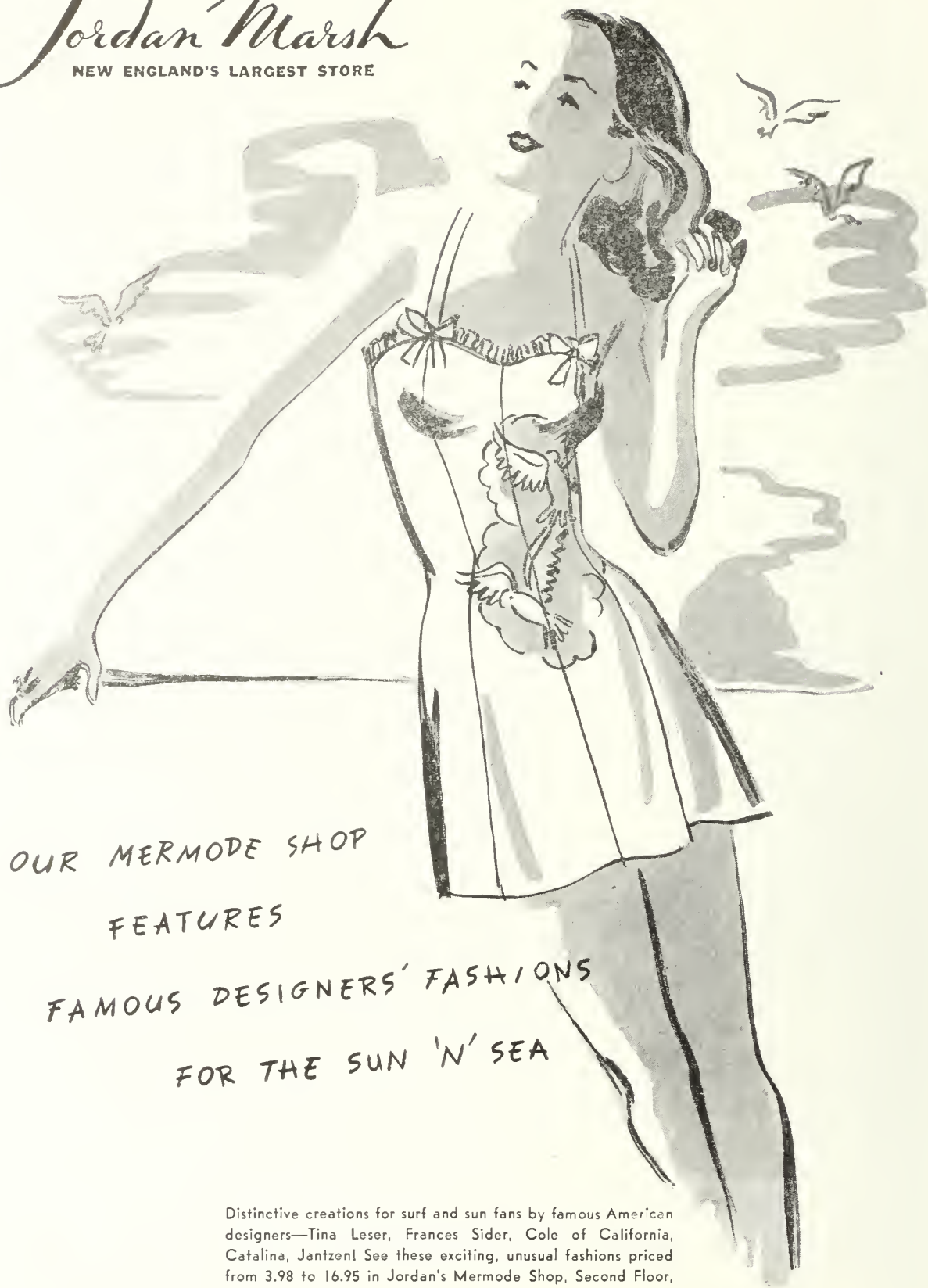


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THURSDAY, JULY 5, 1945

Programme 62

### PROGRAMME

|  |            |
|--|------------|
| *SEMPER FIDELIS, March . . . . .               | Sousa      |
| OVERTURE to "Fatinitza" . . . . .              | von Suppé  |
| DANZA PIEMONTESE No. 1 . . . . .               | Sinigaglia |
| HALLELUJAH CHORUS from "The Messiah" . . . . . | Handel     |

### THE STAR-SPANGLED BANNER

|   |             |
|---|-------------|
| SECOND HUNGARIAN RHAPSODY . . . . .                     | Liszt       |
| "NUTCRACKER" Ballet Suite . . . . .                     | Tchaikovsky |
| Miniature Overture—March—Waltz of the Flowers . . . . . |             |
| WARSAW CONCERTO . . . . .                               | Addinsell   |

Soloist: LEO LITWIN

\*OLD TIMERS' NIGHT AT THE POPS . . . . . Arranged by Lake  
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O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the  
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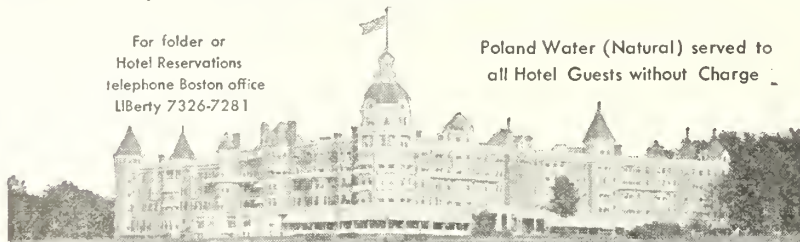
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MARION FITCH

JANE POOR

Programme 63

FRIDAY, JULY 6, 1945  
PROGRAMME

\*MARCHE MILITAIRE . . . . . Schubert  
THREE CHINESE PIECES . . . . . Chasins

A Shanghai Tragedy—Flirtation in a  
Chinese Garden—Rush Hour in Hong Kong  
(First Performance in Boston)

ARIO SO . . . . . Bach-Frank  
RUSSIAN SAILORS' DANCE from "The Red Poppy" . . . . . Glicre

THE STAR-SPANGLED BANNER

PIANO CONCERTO No. 1 in B-flat minor, Op. 23 . . . . . Tchaikovsky  
I. Allegro non troppo e molto maestoso; II. Andantino semplice; allegro vivace assai  
allegro con spirito III. Allegro con fuoco

Soloist: HILDE SOMER

GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral  
Ac-cen-ichu-ate The Positive

SURREY WITH THE FRINGE ON TOP . . . . . Rodgers-Gould

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After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

THE SCHERZO is suggestive of the scene closing Act I., in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!") There is also a suggestion, through a more sprightly cast to the music, of the episodes to follow in Act II, in the woodland scene. Here the playgoer is introduced to Puck, the fairies, Oberon their king, Titania their queen, and the beginning of Puck's bungling enchantment which muddles the romances of the two pairs of mortal lovers.

TRIUMPHAL MARCH FROM "AIDA." Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

OVERTURE TO "DIE FLEDERMAUS" (THE BAT), Operetta in 3 Acts, by J. STRAUSS, JR.

The dominating melody of the overture is associated in the operetta with its good-natured villain, Dr. Falke, "The Bat." His discomfiture after returning from a masquerade in the costume of a bat led him to perpetrate the practical joke which provides comic embarrassments enough to keep three acts enlivened.

### FROM THE BLACK BELT—STILL

William Grant Still, composer of this work, now lives in Los Angeles. He once lived in Boston, attending the New England Conservatory of Music, where he studied composition with Chadwick. His birthplace was Woodville, Miss.

His output covers everything in every form from musical comedy to opera, from radio and film orchestration and composition to the symphony. He knows jazz "inside out." His knowledge of Negro folk music covers not only that of the United States, but of Africa, Spanish America, and Haiti. This knowledge he has drawn upon with artistry in his own compositions.

### THE RED POPPY — RHEINHOLD GLIERE.

The Russian Sailors' Dance is from the ballet, "The Red Poppy" first performed at Moscow, 1927.

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

WARSAW CONCERTO — RICHARD ADDINSELL. From music written for the English film, "Dangerous Moonlight," shown in the United States as "Suicide Squadron." The hero is a Polish pianist who fights beside the British as an aviator.

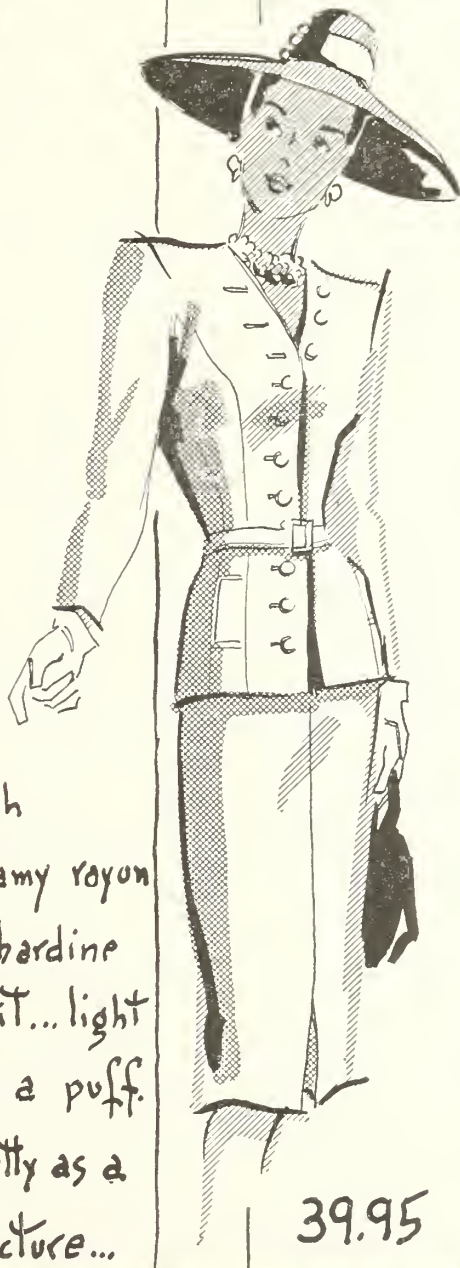
OVERTURE TO "PHEDRE." Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

The tragic mood is established by the sombre opening measures of the overture. Phèdre's saddening passion is voiced by a clarinet theme. An oboe motif seems to

(Continued on page 12)

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COMMonwealth 1850

*Programme 64*

**SATURDAY, JULY 7, 1945**

**OLD TIMERS' NIGHT**

**PROGRAMME**

|   |               |
|---|---------------|
| *POMP AND CIRCUMSTANCE, March . . . . . | Elgar         |
| OUVERTURE to "Fatinitza" . . . . .      | von Suppé     |
| VILLAGE SWALLOWS, Waltzes . . . . .     | Josef Strauss |
| WARSAW CONCERTO . . . . .               | Addinse'll    |
| Soloist: LEO LITWIN                     |               |
| *OUVERTURE SOLENNELLE, "1812" . . . . . | Tchaikorsky   |

**CARLOS PINFIELD, Conducting**

**THE STAR-SPANGLED BANNER**

**THE FORTUNE TELLER, Selection . . . . . Herbert**

\*SONG FEST, Medley

"Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball Game"—"Sweet Adeline"—"Put On Your Old Gray Bonnet"—"There is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"

A. DEEP NIGHT . . . . . Beyer

B. MY HERO from "The Chocolate Soldier" . . . . . Oscar Strauss

*Trombone Soloist: JOHN COFFEY*

GOLD AND SILVER Waltzes . . . . . Lehar

\*OLD TIMERS' NIGHT AT THE POPS . . . . . Arranged by Lake

Ta-Ra-Ra Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the Old Town Tonight

\* Pops Recording

BALDWIN PIANO

# 33

## FINE BREWS

*blended into*

## ONE GREAT BEER



WORDS OF SONGS

OLD TIMERS' NIGHT  
AT THE POPS

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,  
Belle of good society;  
Not too strict, but rather free,  
Yet as right as right can be.  
Never forward, never bold,  
Not too shy, and not too cold;  
But the very thing, I'm told,  
That in your arms you'd like to fold.  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,  
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,  
I went out for a quiet walk;  
Folks that are on to the city say,  
Better by far had I taken Broadway.  
I was out to enjoy the sights,  
There was the Bowery ablaze with lights;  
I had one of the devil's own nights,  
And I'll never go there any more.  
The Bow'ry, the Bow'ry,  
They say such things, and they do strange  
things on the Bow'ry, the Bow'ry,  
I'll never go there any more.

THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,  
The tots sang "Ring-a-Rosie,  
London Bridge is falling down";  
Boys and girls together, me and Mamie  
O'Rourke,  
Tripped the light fantastic  
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,  
You're my steady lady, 'most everyone knows;  
And when we are married, how happy we'll be,  
For I love sweet Rosie O'Grady, and Rosie  
O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,  
I'm half crazy all for the love of you.  
It won't be a stylish marriage—  
I can't afford a carriage;  
But you'll look sweet upon the seat  
Of a bicycle built for two.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blonde,  
While the band played on.  
He waltzed 'round the floor with the girl he  
adored,  
While the band played on.  
His head, it was loaded, it nearly exploded;  
The poor girl, she shook with alarm.  
He ne'er left the girl with the strawberry curl,  
While the band played on.

AFTER THE BALL

After the ball was over,  
After the break of morn,  
After the dancers' leaving,  
After the stars are gone,  
Many a heart is aching,  
If you could read them all;  
Many the hopes that have vanished  
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,  
All join 'round and sweetly you must sing;  
And when the verse am through, in the chorus  
all join in —  
There'll be a hot time in the old town tonight!

PRAYER OF THANKSGIVING

(Old Dutch Hymn)

We gather together to ask the Lord's blessing.  
He chastens and hastens His will to make  
known;  
The wicked oppressing cease them from  
distressing.  
Sing praise to His name, He forgets not his  
own.  
Beside us to guide us, our God with us joining,  
Ordaining, maintaining His kingdom divine;  
So from the beginning the fight we were  
winning;  
Thou, Lord, wast at our side, all glory be  
Thine!  
We all do extol Thee, Thou Leader in battle,  
And pray that Thou still our Defender wilt be.  
Let Thy congregation escape tribulation;  
Thy name be ever praised!  
O Lord, make us free!  
Lord, make us free!

(OVER)



## WORDS OF SONGS

### SONG FEST, Medley

#### PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,  
And smile, smile, smile.  
While you've a lucifer to light your fag,  
Smile, boys, that's the style.  
What's the use of worrying?  
It never was worth while.  
So pack up your troubles in your old kit-bag,  
And smile, smile, smile.

#### SMILES

There are smiles that make us happy,  
There are smiles that make us blue;  
There are smiles that steal away the tear-drops  
As the sunbeams steal away the dew.  
There are smiles that have a tender meaning  
That the eyes of love alone may see,  
But the smiles that fill my life with sunshine  
Are the smiles that you give to me.

#### TILL WE MEET AGAIN

Smile the while you kiss me sad adieu,  
When the clouds roll by, I'll come to you.  
Then the skies will seem more blue  
Down in lovers' lane, my dearie.  
Wedding bells will ring so merrily,  
Ev'ry tear will be a memory;  
So wait and pray each night for me,  
Till we meet again.

#### IN THE SHADE OF THE OLD APPLE TREE

In the shade of the old apple tree,  
Where the love in your eyes I could see,  
When the voice that I heard, like the song of  
the bird,  
Seem'd to whisper sweet music to me;  
I could hear the dull buzz of the bee,  
In the blossoms as you said to me,  
"With a heart that is true,  
I'll be waiting for you,  
In the shade of the old apple tree."

#### MY WILD IRISH ROSE

My wild Irish rose, the sweetest flow'r that  
grows,  
You may search ev'rywhere, but none can  
compare  
With my wild Irish rose.  
My wild Irish rose, the dearest flow'r that  
grows,  
And some day for my sake, she may let me  
take  
The bloom from my wild Irish rose.

#### TAKE ME OUT TO THE BALL GAME

Take me out to the ball game, take me out with  
the crowd,  
Buy me some peanuts and cracker-jack,  
I don't care if I never get back!  
Let me root root root for the home-team,  
If they don't win it's a shame—  
For it's one, two, three strikes,  
You're out at the old ball game.

### SWEET ADELINE

Sweet Adeline, my Adeline,  
At night, dear heart, for you I pine;  
In all my dreams your fair face beams;  
You're the flower of my heart, sweet Adeline.

### PUT ON YOUR OLD GREY BONNET

Put on your old grey bonnet,  
With the blue ribbon on it,  
While I hitch old Dobbin to the shay,  
And through the fields of clover  
We will drive to Dover  
On our golden wedding day.

### THERE IS A TAVERN IN THE TOWN

There is a tavern in the town, in the town  
And there my true love sits him down, sits  
him down  
And takes his ease 'mild laughter free  
And never, never thinks of me.  
Fare thee well, for I must leave thee,  
Do not let this parting grieve thee,  
And remember that the best of friends must  
part, must part.  
Adieu, adieu, kind friends, adieu, adieu, adieu,  
I can no longer stay with you, stay with you;  
I'll hang my harp on a weeping willow tree,  
And may the world go well with thee.

### MAINE STEIN SONG

Fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing,  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

To the trees, to the sky!  
To the spring in its glorious happiness,  
To the youth, to the fire,  
To the life that is moving and calling us!  
To the Gods, to the Fates,  
To the rulers of men and their destinies;  
To the lips, to the eyes,  
To the girls who will love us some day!

Oh, fill the steins to dear old Maine,  
Shout till the rafters ring!  
Stand and drink a toast once again!  
Let every loyal Maine man sing,  
Then—drink to all the happy hours,  
Drink to the careless days,  
Drink to Maine, our Alma Mater,  
The college of our hearts always.

### LET ME CALL YOU SWEETHEART

Let me call you "Sweetheart"; I'm in love  
with you;  
Let me hear you whisper that you love me, too.  
Keep the lovelight glowing in your eyes so true,  
Let me call you "Sweetheart"; I'm in love  
with you.



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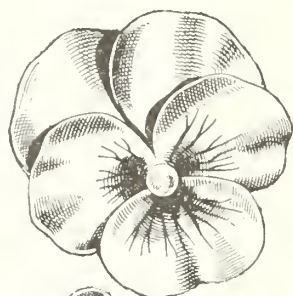
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## POP-OVERS

(Continued from page 9)

represent the noble Hippolytus and his rebuff. The jealous wrath of Theseus, the departure of the youth in his chariot, and the fateful implications for him and for Phèdre are now suggested. Sounded by violins in unison, comes Phèdre's last plea for the Prince's love. The storm and runaway are pictured next, followed by the brooding theme with which the overture began.

SIGURD JORSALFAR—EDVARD GRIEG (1843-1907)

Contrary to the statement in a noted dictionary of general biography, the title is not that of an opera (of which Grieg produced none) but of a drama by the distinguished Norwegian playwright, poet, and novelist, Bjørnstjerne Bjørnson (1832-1910).

The subject of the play is Sigurd I., surnamed "The Crusader," who was King of Norway from 1103 to 1130. Making an expedition to the Holy Land, which occupied him from 1107 to 1111, he was during this time the hero (in legend, at least) of many adventures in Spain, Sicily and Constantinople.

Besides the Triumphal March, Grieg wrote two other large orchestral pieces for Bjørnson's play—an Overture, and "In the King's Hall." These three compositions, with the "Peer Gynt" music and the Piano Concerto in A, constitute the major items in his small output of large-scale orchestral works. He wrote no symphonies.

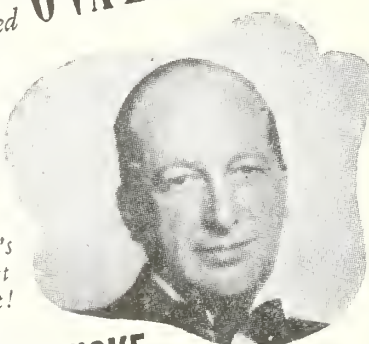
DANSE MACABRE. Saint-Saëns here gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle—in the minor. Use of harmonics in the orchestra's strings lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

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POPS No.

SEE WINE LIST ON PAGE 15

7. *Livermore Sauterne*  
 Without doubt — one of the finest Sauternes produced in America — Agreeably sweet.
8. *Livermore Dry Sauterne*  
 An "Estate Bottled" dry Sauterne produced in one of the best vineyards of Livermore Valley.
9. *Livermore Haut Sauterne*  
 A pleasant semi-sweet wine obtained by the skillful blending of three outstanding grape varieties.
13. *Livermore Sauvignon Vert*  
 Rich, tasty white wine made from a grape of the Sauvignon family.
14. *Livermore Hock*  
 A delightful light dry wine. Typical of Livermore standards.
15. *Livermore Moselle*  
 Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
 Well balanced full — rich — dry.
17. *Livermore Rosé (Pink)*  
 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
 A moderately dry red wine.
23. *Napa Cabernet 1939*  
 Made entirely of the Cabernet Sauvignon grape. Soft, round, with much finesse and breeding.
24. *Napa Zinfandel 1937*  
 Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
 Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
 A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
 A rich ruby Port of full body.
59. *Mission Cream Sherry*  
 A rich, semi-sweet cream sherry made in California from the Mission Grape.
61. *Cucamonga Muscatel*  
 Pleasantly sweet, rich and tasty.
62. *Superior Port*  
 A tawny rich wine excellent after dinner.
63. *Superior Pale Dry Sherry*  
 Dry — nutty — fine bouquet.
64. *Superior Mellow Sherry*  
 Semi-sweet — full.
65. *Superior Muscatel*  
 Pleasantly aromatic — rich bouquet.





# S. S. Pierce Co.

PRESENTS

## NATIVE VINTAGE WINES

We are in the business of buying and selling — among other things — American wines. In building up our list we have applied the same principles that went into the buying of our imported wines. We have studied the sources of supply on the ground, we have taken our time, we have tasted, compared, eliminated, selected. Rightly or wrongly we believe our offerings to be unsurpassed both from the point of view of quality and satisfaction. We recommend the Inglenook, and Wente Bros. wines listed in the Pops Menu under "Selected Vintage Wines."

Inglenook Gamay 1942 — a red wine made from the Gamay (Beaujolais) grape. Bottled at the vineyard in Napa Valley, California.

Inglenook Cabernet 1940 — a red wine bottled at the vineyard in Napa Valley, California.

Inglenook Riesling 1942 — a dry white wine bottled at the vineyard in Napa Valley, California.

Wente Bros. Chateau Wente — a sweet white wine made from the Semillon Grape. Bottled at the vineyard in Livermore Valley, California.

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S.S.P. Gold Coast Wines are American wines of established reputation, carefully selected and bottled under our own House label. *On the Pops menu.*

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# POPS WINE LIST

Please order by number and indicate whether you wish "Bot." or "½ Bot."

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|     |  | Bot. | ½ Bot. |
|-----|--|------|--------|
| 10  | Gold Seal Brut . . . . .                       | 5.00 | 2.75   |
| 20  | Gold Seal Special Dry . . . . .                | 5.00 | 2.75   |
| 80  | Charles Fournier . . . . .                     | 6.00 |        |
| 40  | Gold Seal Cocktail . . . . . Glass 1.00        |      |        |
| 50  | Gotham Champagne Extra Dry . . . . .           | 5.00 | 2.75   |
| 60  | Gotham Champagne Cocktail . . . . . Glass 1.00 |      |        |
| 70  | Gotham Sparkling Burgundy . . . . .            | 5.25 | 2.75   |
| 80  | Great Western Brut Special . . . . .           | 5.50 |        |
| 90  | Great Western Extra Dry . . . . .              | 5.00 | 2.75   |
| 100 | Great Western Cocktail . . . . . Glass 1.00    |      |        |
| 110 | Cresta Blanca Champagne . . . . .              | 5.00 |        |
| 120 | Cresta Blanca Cocktail . . . . . Glass 1.00    |      |        |
| 130 | Moscato Canelli (Semi Sweet) . . . . .         | 3.50 | 2.25   |
| 140 | Moscato Canelli Cocktail . . . . . Glass 1.00  |      |        |
| 150 | Gold Seal Sparkling Burgundy . . . . .         | 5.00 | 2.75   |
| 160 | Cresta Blanca Sparkling Burgundy . . . . .     | 5.00 |        |

## RHINE WINES

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|---|---|------|--|
| 1 | *Neuchatel Swiss Wine (Light) . . . . .     | 3.00 |  |
| 2 | *Neuchatel Swiss Wine (Light Red) . . . . . | 3.00 |  |
| 3 | San Felipe (Argentine) . . . . .            | 2.50 |  |

## WHITE WINES

|    |   |      |      |
|----|---|------|------|
| 4  | Inglenook Riesling 1939 . . . . .                 | 2.00 |      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25 |      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25 |      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00 |      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 | 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 | 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25 |      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25 |      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 | 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25 |      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 | 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25 |      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25 |      |

## RED WINES

|    |   |      |      |
|----|---|------|------|
| 19 | Inglenook Red Wine 1940 . . . . .                 | 1.75 | 1.25 |
| 21 | Inglenook Cabernet 1938 . . . . .                 | 2.25 | 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 | 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25 |      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25 |      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00 |      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 | 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25 |      |
| 28 | Valliant Burgundy . . . . .                       | 2.25 |      |
| 29 | Pastene California Chianti . . . . .              | 2.25 |      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75  |      |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    | Bot.                                | ½ Bot.    |
|----|-------------------------------------|-----------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 1.25 |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 1.25 |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 1.25 |
| 46 | Gold Coast Port . . . . .           | 1.75 1.25 |
| 47 | Gold Coast Sherry . . . . .         | 1.75 1.25 |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 1.25 |

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|    | Bot.  | Glass       |
|----|---|-------------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 .85    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 .25    |
| 37 | *Cuvillo Vino de Pasto (Semi-Sweet) . . . . .       | 3.00 .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 .85    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 .80    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 .85    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00        |
| 52 | Valliant Port . . . . .                             | 2.25        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  | .30         |
| 55 | Dubonnet Dry . . . . .                              | .35         |
| 56 | Vermouth Dry . . . . .                              | .25         |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 ½ Bot. |
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*Wine List on page 15*

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Wine List on page 15



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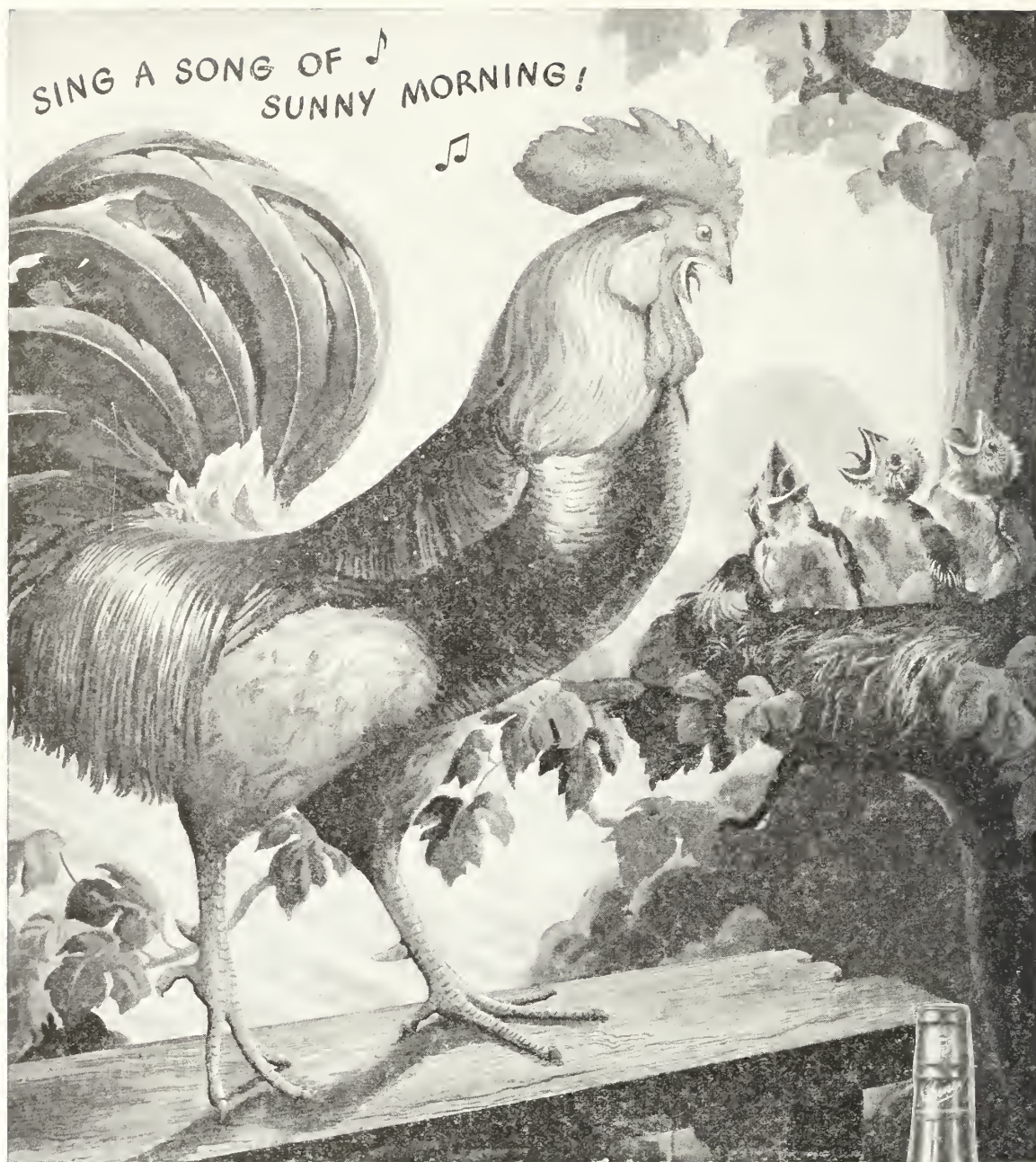
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### Programme 65

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| OVERTURE to "The Beautiful Galatea"  | von Suppé        |
| LITTLE FUGUE in G minor              | Bach-Cailliet    |
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|                   |   |   |   |   |   |   |   |   |   |   |   |                   |
|-------------------|---|---|---|---|---|---|---|---|---|---|---|-------------------|
| BOLERO            | . | . | . | . | . | . | . | . | . |   |   |                   |
| *RHAPSODY IN BLUE | . | . | . | . | . | . | . | . | , | . | . | Ravel<br>Gershwin |

|                                     |           |
|-------------------------------------|-----------|
| The Army Nurse Corps Song . . . . . | Singer    |
| Wondrous Night . . . . .            | Offenbach |
| Dedication . . . . .                | Franz     |

|   |                   |
|---|-------------------|
| HOLIDAY FOR STRINGS . . . . .           | Rose              |
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Programme 66

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HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz  
OVERTURE to "Phedre" . . . . . Massenet  
SONGS MY MOTHER TAUGHT ME . . . . . Drorak  
FINLANDIA, Symphonic Poem . . . . . Sibelius

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SLAVONIC DANCE in E minor . . . . . Drorak  
PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

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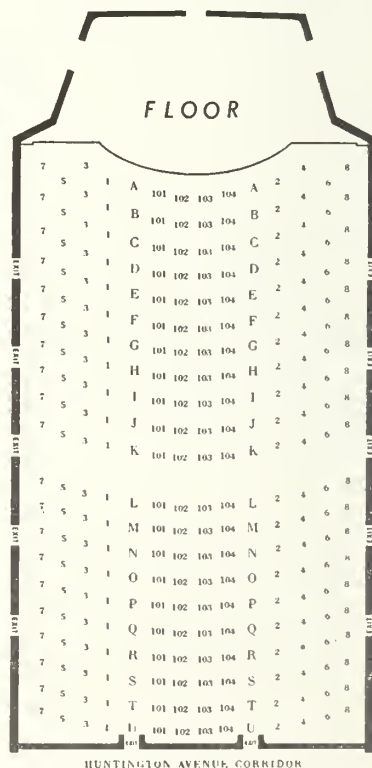
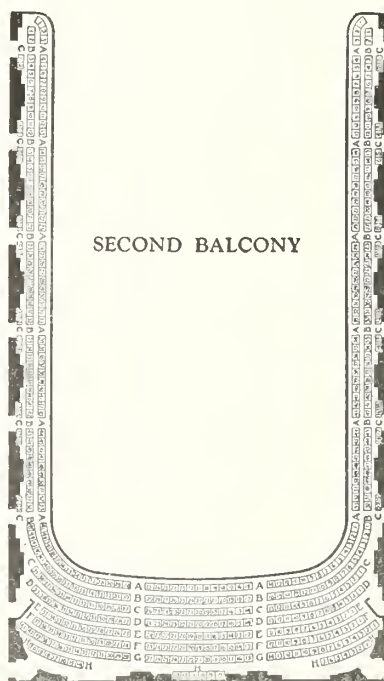
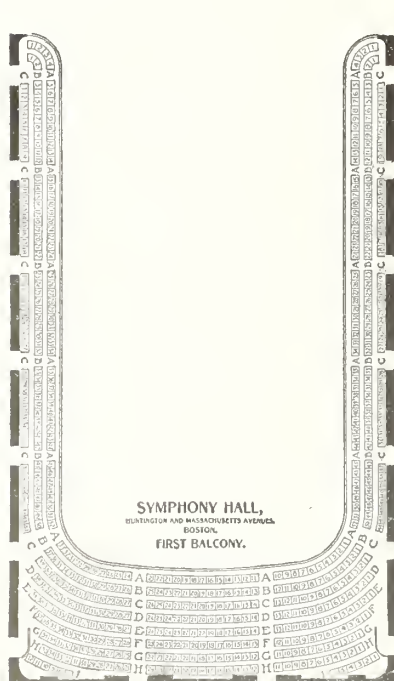
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SPANISH CAPRICCIO . . . . . Rimsky-Korsakov  
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| LARGO (from "Xerxes")                            | <i>Handel</i> 11887           | PRELUDE IN G MINOR   | <i>Rachmaninoff</i> 11922     |
| LA GOLONDRINA (Arr. for strings by Findlay)      | <i>Serradell</i> 4434         | PROCESSION OF THE SARDAR (No. 4 from "Caucasian Sketches") | <i>Ippolitov-Ivanov</i> 11883 |
| LA PALOMA  | <i>Yradier</i> 4434           | RACHEM   | <i>Manza-Zucca</i> 12536      |
| L'ARLESIENNE SUITE No. 2                         | <i>Bizet</i>                  | REVE ANGELIQUE (Kamennoi Ostrow)                           | <i>Rubinstein</i> 12191       |
| Album M-683                                      | Price \$2.50                  | SCHERZO (from String Octet)                                | <i>Mendelssohn</i> 11947      |
| MALAGUENA (from Suite "Andalusia")               | <i>Lecuona</i> 4330           | SLAVONIC DANCE IN C MAJOR, No. 15                          | <i>Dvorák</i> 4412            |
| MARCH OF THE LITTLE LEAD SOLDIERS                | <i>Pierné</i> 4314            | SONO OF INDIA (from "Sadko")                               | <i>Rimsky-Korsakov</i> 4303   |
| MARCHE SLAVE                                     | <i>Tchaikovsky</i> 12006      | SONO OF THE VOLGA BOATMAN Arranged by Glazounov            | 4527                          |
| MEXICAN RHAPSODY                                 | <i>McBride</i> 13825          | THUNDER AND LIGHTNING — Polka                              | <i>Strauss</i> 4319           |
| MUSIC BOX  | <i>Liadov</i> 4390            | TRITSCH-TRATSCH POLKA                                      | <i>Strauss</i> 10-1058        |
| NONE BUT THE LONELY HEART (Arr. by Cailliet)     | <i>Tchaikovsky</i> 4413       | WEDDING MARCH (from "Midsummer Night's Dream")             | <i>Mendelssohn</i> 11920      |
| PANIS ANGELICUS                                  | <i>Franck</i> 13589           |  |                               |

## BALLET MUSIC

|   |                                |   |                       |
|---|--------------------------------|---|-----------------------|
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| BALLET MUSIC (from Gluck operas)            | <i>Arranged by Feliz Mottl</i> | THE INCREDIBLE FLUTIST — Suite from               | <i>Piston</i>         |
| Album M-787                                 | Price \$2.50                   | Album M-621                                       | Price \$2.50          |
| COPPELIA BALLET — Suite                     | <i>Délibes</i> 12527           | THREE-CORNERED HAT — Dances (Neighbors —          |                       |
| (Czardas — Dance of the Automatons — Waltz) |                                | Dance of the Millers — Final Dance)               | <i>de Falla</i>       |
| DANCE OF THE HOURS (from "La Gioconda")     | <i>Ponchielli</i> 11833        | Album DM-505                                      | Price \$2.00          |
| FAUST BALLET MUSIC                          | <i>Gounod</i> 13830            |   |                       |

## WALTZES

|                     |                           |                        |                          |
|---------------------|---------------------------|------------------------|--------------------------|
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| CITRONEN WALTZ      | <i>Strauss</i> 11894      | FAUST — WALTZES        | <i>Gounod</i> 10-1009    |
| DANUBE WAVES        | <i>Ivanovici</i> 12510    | SKATERS WALTZ          | <i>Waldteufel</i> 4396   |
| EMPEROR WALTZ       | <i>Strauss</i> 12195      | SLEEPING BEAUTY WALTZ  | <i>Tchaikovsky</i> 11932 |
| ESPAÑA WALTZ        | <i>Waldteufel</i> 4461    | VOICES OF SPRING WALTZ | <i>Strauss</i> 4387      |
| ESTUDIANTINA WALTZ  | <i>Waldteufel</i> 10-1024 |                        |                          |

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|----------------------------|--------------|-------------------------|--------------|
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| EMPEROR WALTZ              |              | LAGOON WALTZ            |              |
| VOICES OF SPRING WALTZ     |              | LOVES OF THE POET WALTZ |              |
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## MARCHES

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| INDIGO MARCH                            | <i>Strauss</i>     |       |
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| "GYPSY BARON" MARCH                     | <i>Strauss</i>     |       |
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| EL CAPITAN                              | <i>Sousa</i>       | 4501  |
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| MARCHE SLAVE                            | <i>Tchaikovsky</i> | 12006 |
| MARCHE MILITAIRE                        | <i>Schubert</i>    | 4314  |
| POMP AND CIRCUMSTANCE                   | <i>Elgar</i>       | 11885 |
| SEMPER FIDELIS                          | <i>Sousa</i>       | 4392  |
| STARS AND STRIPES FOREVER               | <i>Sousa</i>       | 4392  |
| STRIKE UP THE BAND                      | <i>Gershwin</i>    | 11823 |
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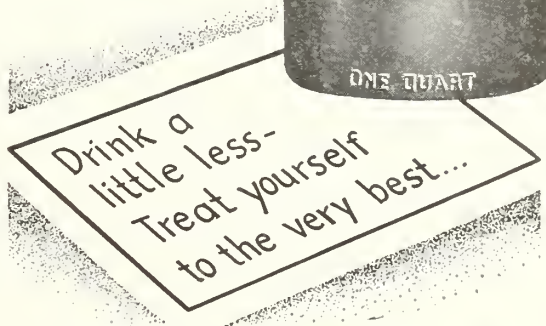


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## SIXTY YEARS OF POPS



(A Scene at the Pops, from an old print of 1885)

### How They Began

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.



This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

### THE GAY SOCIETY GIRL AT THE POPS.



### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
An everyday young man,  
A commonplace type  
With a stick and a pipe  
And a half-bred black and tan —

Who thinks suburban hops  
More fun than Monday Pops;  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntness.

### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

## THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

### *(Music Hall)*

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg

- 1892 } Timothee Adamowski
- 1893 }
- 1894 }

- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

### *(Mechanics Hall)*

- 1900 Max Zach, Gustav Strube

### *(Symphony Hall)*

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 }
- 1908 Gustav Strube, Arthur Kautzenbach

- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre  
Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## *Hit Tunes at the Pops*

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

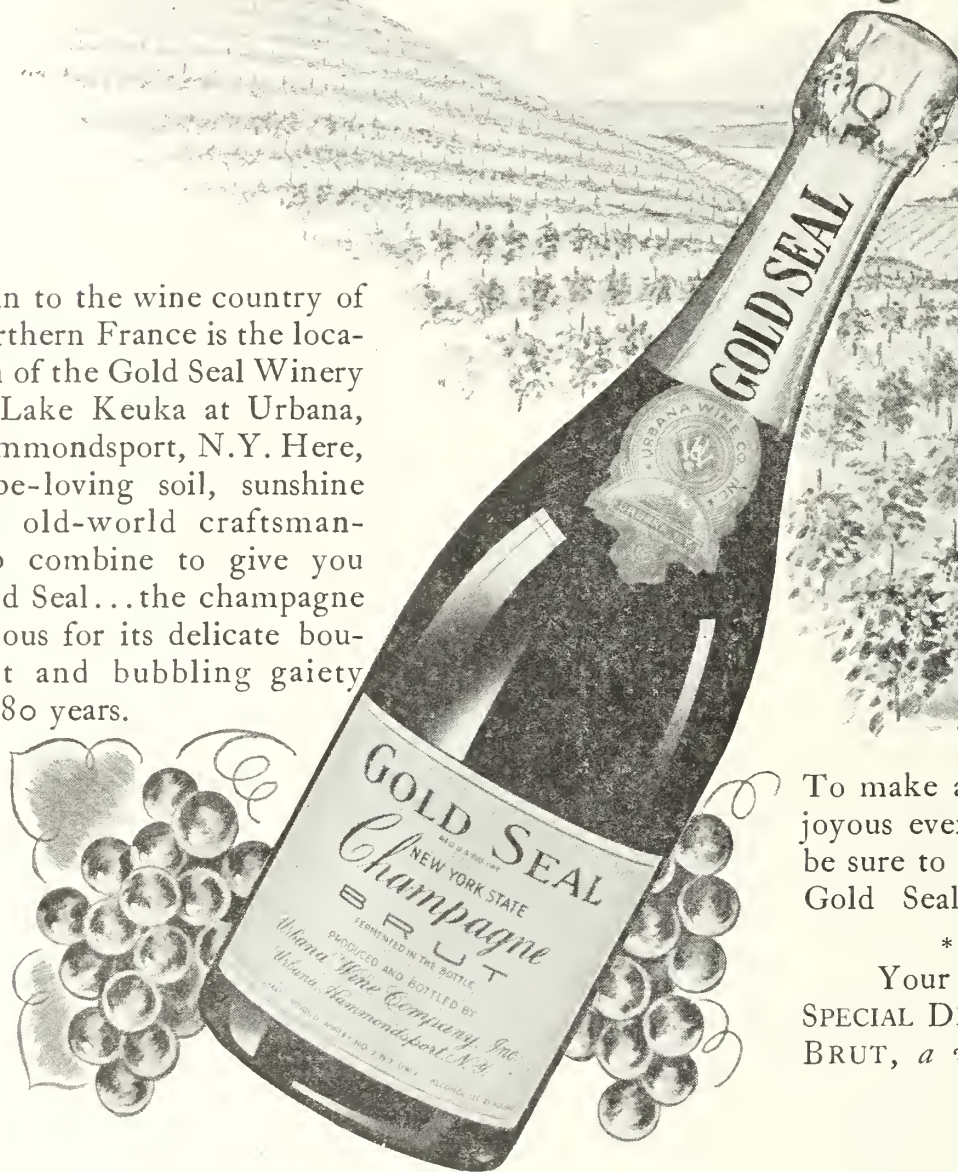
- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Straus)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 } Intermezzo (Prévost)
- 1942 } "Deep in the Heart of Texas" (Swander)
- 1943 } "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"



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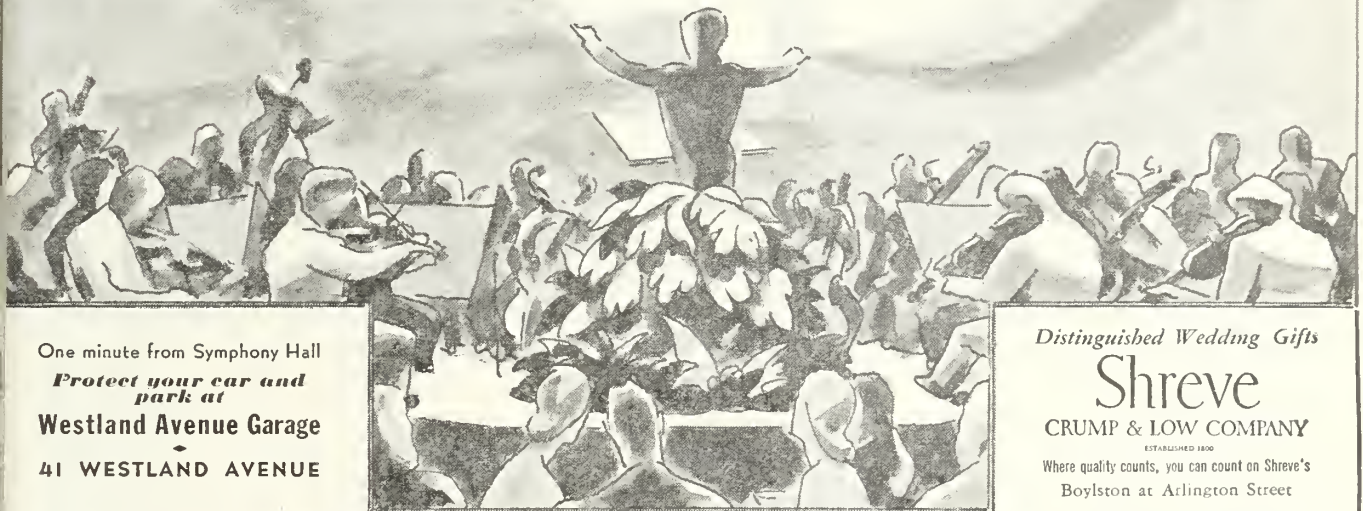
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Programme 65

MONDAY, JULY 9, 1945

Number 11

PROGRAMME

|                                       |                  |
|---------------------------------------|------------------|
| *MILITARY POLONAISE                   | Chopin-Glazounov |
| OVERTURE to "The Beautiful Galatea"   | von Suppé        |
| LITTLE FUGUE in G minor               | Bach-Cailliet    |
| BY THE BEAUTIFUL BLUE DANUBE, Waltzes | Strauss          |

THE STAR-SPANGLED BANNER

|                   |          |
|-------------------|----------|
| BOLERO            | Ravel    |
| *RHAPSODY IN BLUE | Gershwin |

Soloist: LEO LITWIN

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Lieutenant Daphne Doster, A.N.C., Accompanist

|                           |           |
|---------------------------|-----------|
| The Army Nurse Corps Song | Singer    |
| Wondrous Night            | Offenbach |
| Dedication                | Franz     |

|                 |           |
|-----------------|-----------|
| WARSAW CONCERTO | Addinsell |
|-----------------|-----------|

Soloist: LEO LITWIN

|                               |                   |
|-------------------------------|-------------------|
| HOLIDAY FOR STRINGS           | Rose              |
| SALUTE TO OUR FIGHTING FORCES | Arranged by Bodge |

Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

Among those present: The Army Nurse Corps, the  
Massachusetts Department of Public Health

\* Pops Recording

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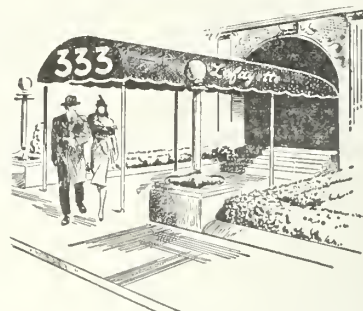
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Programme 66

TUESDAY, JULY 10, 1945

ROLLAND TAPLEY, *Conducting*

#### PROGRAMME

|                                      |          |
|--------------------------------------|----------|
| HUNGARIAN MARCH, "Rakoczy" . . . . . | Berlioz  |
| OVERTURE to "Phedre" . . . . .       | Massenet |
| SONGS MY MOTHER TAUGHT ME . . . . .  | Dvorak   |
| FINLANDIA, Symphonic Poem . . . . .  | Sibelius |

#### THE STAR-SPANGLED BANNER

|  |         |
|--|---------|
| TALES FROM THE VIENNA WOODS, Waltzes . . . . . | Strauss |
| DARTMOUTH SONGS                                |         |

Come, Stand Up Men—Dartmouth's In Town—Dear Old Dartmouth  
As the Backs Go Tearing By—Glory to Dartmouth  
Eleazar Wheelock

|   |             |
|---|-------------|
| *OUVERTURE SOLENNELLE, "1812" . . . . . | Tchaikovsky |
|---|-------------|

#### GOING BING'S WAY†

Going My Way—Swinging On A Star—Too-Ra-Loo-Ra-Loo-Ral—  
Ac-cen-tchu-ate The Positive

|   |                  |
|---|------------------|
| *OLD TIMERS' NIGHT AT THE POPS . . . . .                          | Arranged by Lake |
| Ta-Ra-Ra-Boom De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie  |                  |
| O'Grady—Daisy—The Band Played On—After the Ball—A Hot Time in the |                  |
| Old Town Tonight  |                  |

#### \*SALUTE TO OUR FIGHTING FORCES‡

Halls of Montezuma—Semper Paratus—Army Air Corps—Anchors Aweigh—  
When the Caissons Go Rolling Along—God Bless America

\*Pops recording

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## POP-OVERS

### RHAPSODY IN BLUE—GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of appearance on programs of "serious" music as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

When critics divided their praises between composer and orchestrator, important effects on the careers of both men resulted. Gershwin was spurred on to produce other works, with his own orchestration, in the field of serious music, such as the Concerto in F, Second Rhapsody, "An American in Paris," and "Porgy and Bess," his "folk opera." Grofé also found recognition for the merit of his serious compositions, such as the "Grand Canyon Suite," as well as the brilliance of his arrangements of other men's works.

**BY THE BEAUTIFUL BLUE DANUBE.** Plan of the composition: Introduction—Succession of five admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

**FERENC RAKOCZY.** Great Hungarian patriot. After Hungary became a province of Austria, he emerged from exile in 1703, to lead his people in a renewal of a struggle for religious and civil liberty, which succeeded in 1711.

As was the case some years later with England's "Bon-

(Continued on page 9)

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Programme 67

WEDNESDAY, JULY 11, 1945

PAUL CHERKASSKY, Conducting  
PROGRAMME

|   |               |
|---|---------------|
| MARCH, "Signrd Jorsalfar" . . . . .                   | Grieg         |
| LITTLE FUGUE in G minor . . . . .                     | Bach-Cailliet |
| SLAVONIC DANCE in E minor . . . . .                   | Dvorak        |
| PRELUDE to "The Mastersingers of Nuremberg" . . . . . | Wagner        |

### THE STAR-SPANGLED BANNER

|   |                 |
|---|-----------------|
| "DANSE MACABRE," Symphonic Poem . . . . .           | Saint-Saëns     |
| ELEGY AND MUSETTE, "King Christian" Suite . . . . . | Sibelius        |
| SPANISH CAPRICCIO . . . . .                         | Rimsky-Korsakov |

Alborada—Variations—Alborada—Gypsy Scene—Fandango

|   |                   |
|---|-------------------|
| "WHERE THE CITRONS BLOOM," Waltzes . . . . .    | Strauss           |
| *PAVANE from the American Symphonette . . . . . | Gould             |
| SALUTE TO OUR FIGHTING FORCES . . . . .         | Arranged by Bodge |

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## POP-OVERS

(Continued from page 5)

nie Prince Charlie," he became the hero of various folk-songs, especially during his exile. Outstanding, of course, was the "Rakoczy Tune," on which Berlioz based his great march, composed more than a century later, in 1846, and interpolated the same year in his *dramatic legend*, "The Damnation of Faust." Among other music devoted by the Hungarians to their hero, we find "The Song of Ferenc Rakoczy," and "Rakoczy's Complaint."

**OVERTURE TO "PHÈDRE."** Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

Although the youth is guiltless, Theseus believes otherwise. Frenzied with jealousy, he invokes the aid of Neptune for the youth's punishment. Accordingly, Hippolytus is killed when his chariot horses run away with him when confronted by a sea monster.

Restored to life by Æsculapius, the youth is taken to Italy by Diana, and lives there happily ever after.

The tragic mood is established by the sombre opening measures of the overture. Phèdre's saddening passion is voiced by a clarinet theme. An oboe motif seems to represent the noble Hippolytus and his rebuff. The jealous wrath of Theseus, the departure of the youth in his chariot, and the fateful implications for him and for Phèdre are now suggested. Sound by violins in unison, comes Phèdre's last plea for the Prince's love. The storm and runaway are pictured next, followed by the brooding theme with which the overture began.

### "FINLANDIA," TONE POEM.

When Sibelius composed this score, in 1894, his native land was under the rule of Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

### OUVERTURE SOLENNELLE, "1812"—TCHAIKOV-SKY.

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans—a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until later afternoon. Losses were great on both sides—more by the Russians than their foes. But even so, the invaders from that day were in a tightening grip of disaster.

In the opening of the overture we hear the grave measures of the old Russian hymn, "God Preserve Thy People." Soon come the triumphant strains of the invaders, symbolized by "La Marseillaise" (although that song was not included in the official music of Napoleon's army in Russia). Then there are sounds of battle, and "La Marseillaise" is overwhelmed by the Imperial Russian Hymn. It is so effective that few listeners are concerned by its historical inaccuracy. Lvov's hymn was not composed until years after the Battle of Borodino.

**OVERTURE TO "WILLIAM TELL."** Here we have a series of tone-pictures: Sunrise in the Alps; Alpine storm; calm and shepherds' thanksgiving; summons to arms, and march of Swiss soldiers.

### BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY)—OFFENBACH.

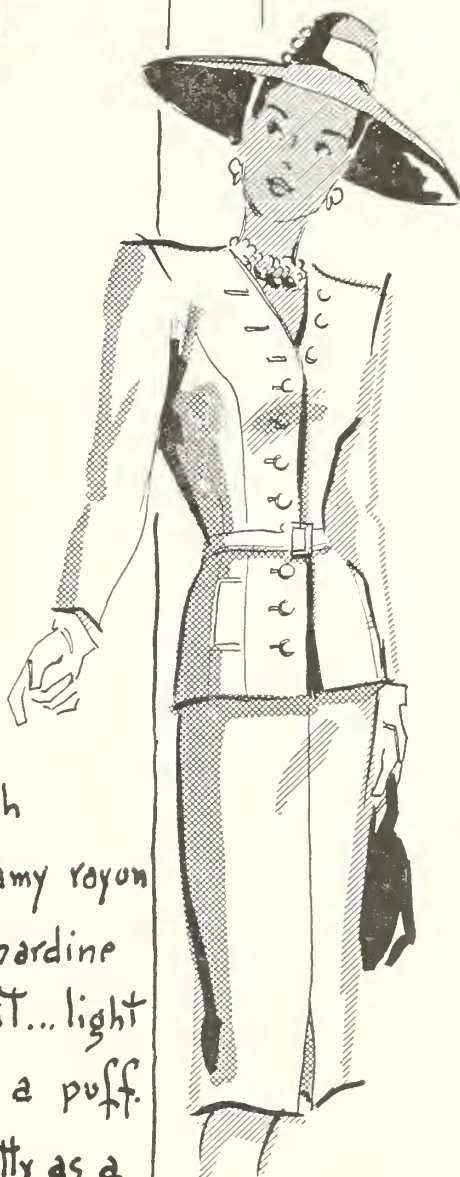
This music, specially arranged for the Ballet Russe de Monte Carlo, and used by their permission, is from one of their most popular ballets.

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

(Continued on page 12)

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*Programme 68*

**THURSDAY, JULY 12, 1945**

### PROGRAMME

**CARLOS PINFIELD, Conducting**

- |   |            |
|---|------------|
| *TRIUMPHAL MARCH from "Aida" . . . . .            | Verdi      |
| *OVERTURE to "William Tell" . . . . .             | Rossini    |
| MINUET FOR STRINGS . . . . .                      | Bolzoni    |
| *BALLET OF THE HOURS from "La Gioconda" . . . . . | Ponchielli |

**ARTHUR FIEDLER, Conducting**

**THE STAR-SPANGLED BANNER**

- |   |           |
|---|-----------|
| *INTRODUCTION TO ACT III, "Lohengrin" . . . . .                   | Wagner    |
| GAÎTÉ PARISIENNE . . . . .  | Offenbach |
| Overture—Tortoni—Polka—Galop—Valse—March—Can-can—Finale           |           |
| FIRST MOVEMENT, Piano Concerto No. 2, in B-flat, Op. 83 . . . . . | Brahms    |
| Soloist: SALVATORE SULLO  |           |

**CARLOS PINFIELD, Conducting**

- |                                       |              |
|---------------------------------------|--------------|
| BLOOMER GIRL Selection . . . . .      | Arlen-Briggs |
| *YANKEE DOODLE WENT TO TOWN . . . . . | Gould        |
| THE 21ST MARINES, March . . . . .     | Beyer        |

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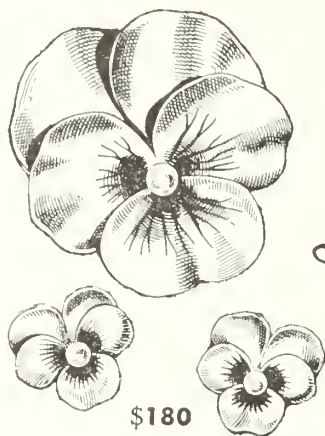


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## POP-OVERS

(Continued from page 9)

### "THE 21st MARINES"—BEYER.

This unit of the Third Division, U.S.M.C., has distinguished itself in the thick of the fighting at Bougainville, Guam, and Iwo Jima. In the latter campaign, it helped to drive the all-important wedge across the island.

The march was inspired by the pride aroused in the composer by the feats of the Twenty-First, through the personal link that one of its members was his brother-in-law, Corp. Robert L. Ham.

The playing of this music at an Esplanade Concert last summer, and the source of its inspiration, were reported in a newspaper dispatch which reached the Pacific headquarters of the Twenty-First. As a result, the composer received and fulfilled a request to send a copy of the manuscript. It is understood that action is contemplated to make Beyer's composition the official regimental march.

The composer, Carlton Saint Croix Beyer, was born in Boston in 1914, was educated in the public schools there, the New England Conservatory of Music, and the American Institute of Normal Methods, Anburndale, Mass. He has made appearances as a trumpet soloist.

E. POWER BIGGS, now resident of Cambridge, Mass., was born and educated in England. After studying for the career of electrical engineer for two years, he won a scholarship for the Royal Academy of Music in London. He was graduated in 1929 with the highest awards in organ, harmony and counterpoint, and piano. After concert appearances throughout England, he made his New York debut in 1930, and tours of this country and Canada followed.

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 Light, refreshing — with a slight fruity taste.
16. *Livermore Chablis*  
 Well balanced full — rich — dry.
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 A unique wine of the Livermore Valley. Pink in color — light of body — the ideal Summer Wine.
18. *Napa Folle Blanche*  
 Light, fresh and delicate — made from the Folle Blanche grapes grown in the Napa Valley.
22. *Napa Red Burgundy*  
 A moderately dry red wine.
23. *Napa Cabernet 1939*  
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24. *Napa Zinfandel 1937*  
 Made from the Zinfandel grape — a tasty but not heavy red.
29. *California Red Chianti*  
 Light, Tawny and moderately dry wine
39. *Extra Dry Cocktail Sherry*  
 A favorite Extra Dry Sherry. Clean on the palate.
57. *Dinner Port (Tawny)*  
 A relatively dry Tawny Port of considerable quality.
58. *Dessert Port (Ruby)*  
 A rich ruby Port of full body.
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64. *Superior Mellow Sherry*  
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65. *Superior Muscatel*  
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| 4  | Inglennook Riesling 1939 . . . . .                | 2.00      |
| 5  | Chateau Wente (Non Vintage) . . . . .             | 2.25      |
| 6  | Wente Sauvignon Blanc 1940 . . . . .              | 2.25      |
| 7  | Pastene Livermore Sauterne (Semi Sweet) . . . . . | 2.00      |
| 8  | Pastene Livermore Dry Sauterne . . . . .          | 1.75 1.25 |
| 11 | Cresta Blanca Sauternes . . . . .                 | 2.25 1.25 |
| 12 | Chateau Cresta Blanca Sauterne . . . . .          | 2.25      |
| 13 | Pastene Livermore Sauvignon Vert . . . . .        | 2.25      |
| 14 | Pastene Livermore Hock . . . . .                  | 1.75 1.25 |
| 15 | Pastene Livermore Moselle . . . . .               | 2.25      |
| 16 | Pastene Livermore Chablis . . . . .               | 1.75 1.25 |
| 17 | Pastene Livermore Rosé (Pink) . . . . .           | 2.25      |
| 18 | Pastene Napa Folle Blanche . . . . .              | 2.25      |

## RED WINES

|    |   |           |
|----|---|-----------|
| 19 | Inglennook Red Wine 1940 . . . . .                | 1.75 1.25 |
| 21 | Inglennook Cabernet 1938 . . . . .                | 2.25 1.50 |
| 22 | Pastene Napa Red Burgundy . . . . .               | 2.00 1.25 |
| 23 | Pastene Napa Cabernet 1939 . . . . .              | 2.25      |
| 24 | Pastene Napa Zinfandel 1937 . . . . .             | 2.25      |
| 25 | *Pontet Canet 1937 . . . . .                      | 3.00      |
| 26 | Cresta Blanca Burgundy . . . . .                  | 2.25 1.25 |
| 27 | Cresta Blanca Claret . . . . .                    | 2.25      |
| 28 | Valliant Burgundy . . . . .                       | 2.25      |
| 29 | Pastene California Chianti . . . . .              | 2.25      |
| 31 | Pastene California Chianti (Half Pints) . . . . . | .75       |

\*IMPORTED

## S. S. PIERCE GOLD COAST WINES

|    |                                     | Bot. | ½ Bot. |
|----|-------------------------------------|------|--------|
| 43 | Gold Coast Haut Sauternes . . . . . | 1.75 | 1.25   |
| 44 | Gold Coast White Burgundy . . . . . | 1.75 | 1.25   |
| 45 | Gold Coast Burgundy . . . . .       | 1.75 | 1.25   |
| 46 | Gold Coast Port . . . . .           | 1.75 | 1.25   |
| 47 | Gold Coast Sherry . . . . .         | 1.75 | 1.25   |
| 48 | Gold Coast Muscatel . . . . .       | 1.75 | 1.25   |

## SHERRIES — PORTS — MADEIRA

|    |   | Bot. | Glass  |
|----|---|------|--------|
| 32 | *Duff Gordon Generoso . . . . .                     | 3.00 | .25    |
| 33 | *Duff Gordon Amontillado . . . . .                  | 4.00 | .35    |
| 34 | *Duff Gordon Oloroso . . . . .                      | 4.00 | .35    |
| 35 | *Cockburn Ruddy Port . . . . .                      | 2.75 | .25    |
| 36 | *Old Southside Madeira . . . . .                    | 3.00 | .25    |
| 37 | *Cuvillo Vno de Pasto (Semi Sweet) . . . . .        | 3.00 | .25    |
| 38 | *Cuvillo Amontillado Dry-Nutty . . . . .            | 3.25 | .35    |
| 39 | Pastene Extra Dry Cocktail Sherry . . . . .         | 2.25 | .25    |
| 41 | Dow's 3 Star Tawny Port . . . . .                   | 3.00 | .30    |
| 42 | Blandy's Duke Clarence Madeira . . . . .            | 3.50 | .35    |
| 49 | Cresta Blanca Port . . . . .                        | 2.00 |        |
| 51 | Cresta Blanca Sherry . . . . .                      | 2.00 |        |
| 52 | Valliant Port . . . . .                             | 2.25 |        |
| 53 | Valliant Dry Sherry . . . . .                       | 2.25 |        |
| 54 | Merry Widow Cocktail (Dubonnet-Vermouth) . . . . .  |      | .30    |
| 55 | Dubonnet Dry . . . . .                              |      | .35    |
| 56 | Vermouth Dry . . . . .                              |      | .25    |
| 57 | Pastene Dinner Port (Tawny) . . . . .               | 2.25 | ½ Bot. |
| 58 | Pastene Dessert Port (Ruby) . . . . .               | 2.25 |        |
| 59 | Pastene Mission Cream Sherry (Semi-Sweet) . . . . . | 2.25 |        |
| 61 | Pastene Cucamonga Muscatel . . . . .                | 2.25 |        |
| 62 | Pastene Port . . . . .                              | 1.75 | 1.25   |
| 63 | Pastene Pale Dry Sherry . . . . .                   | 1.75 | 1.25   |
| 64 | Pastene Mellow Sherry . . . . .                     | 1.75 | 1.25   |
| 65 | Pastene Muscatel . . . . .                          | 1.75 | 1.25   |

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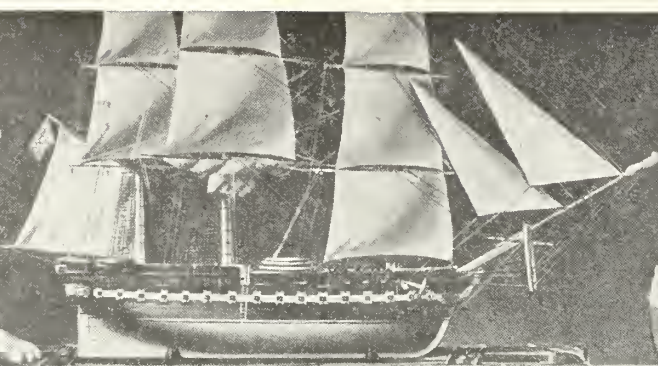
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|--|-----|
| Jacob Ruppert Ale and Beer . . . . .                   | 30  |
| Pabst Blue Ribbon Beer and Ale . . . . .               | 30  |
| Pickwick Ale . . . . .                                 | .25 |
| Pickwick Ale Light . . . . .                           | .25 |
| *Black Horse Ale (11½ oz.) . . . . .                   | .50 |
| Hanley's Ale . . . . .                                 | .25 |
| Famous Narragansett Light Ale and Lager Beer . . . . . | .25 |
| *Bass Ale Nips . . . . .                               | .30 |
| Croft Cream Ale . . . . .                              | .25 |
| Hofbrau . . . . .                                      | .25 |

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Wine List on page 15

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| Belinda Belvedere . . . . .  | .30 |

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| Corona Chicas . . . . .       | .25 |
| Corona Corona . . . . .       | .35 |
| Obsiquios . . . . .           | .30 |

ated, in which case they are below ceiling price.  
ords of these prices are available for your inspection

*Wine List on page 15*



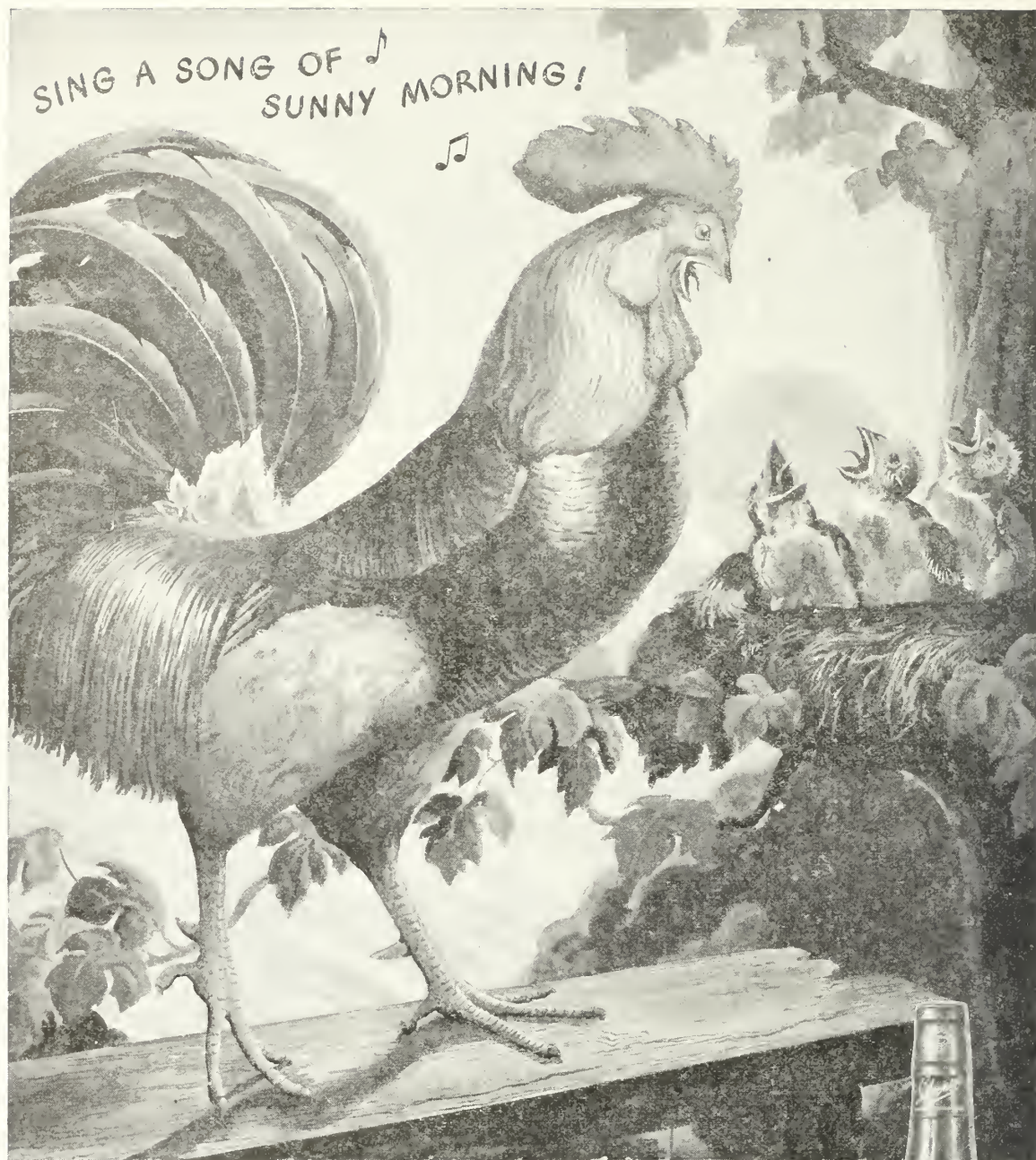
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### Programme 69

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\*BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns  
TWO CHURCH SONATAS, for Organ and Strings . . . . . Mozart  
No. 12 (K. 263) . . . . . No. 15 (K. 329)

Soloist: E. POWER BIGGS

\*WALTZES "Wine, Woman and Song" . . . . . Strauss  
THIRD MOVEMENT from the "Pathetic" Symphony . . . . . Tchaikovsky

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Baritone: CAMILLE GIROUARD

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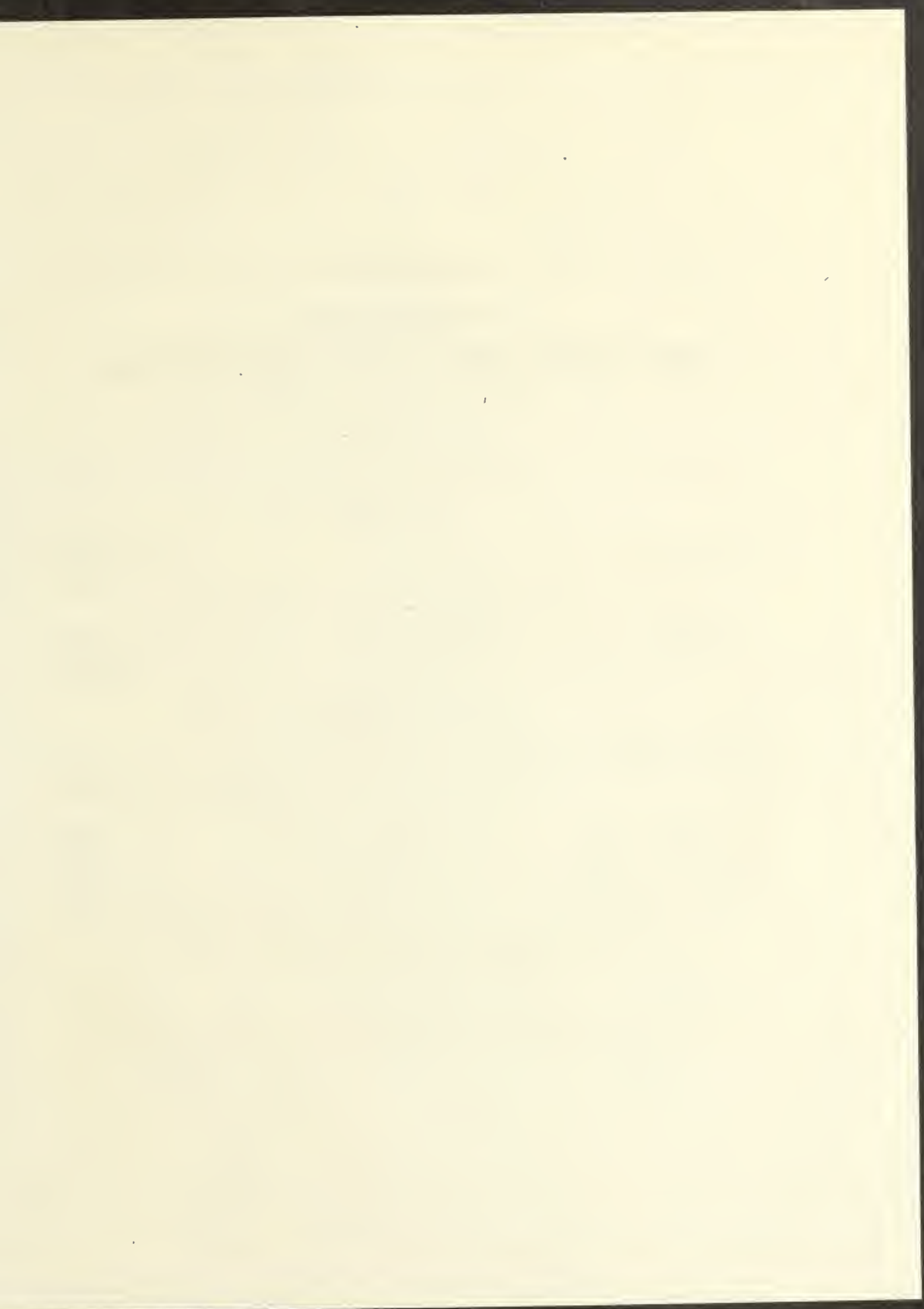
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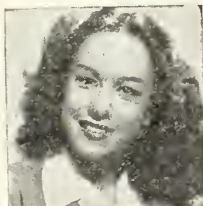
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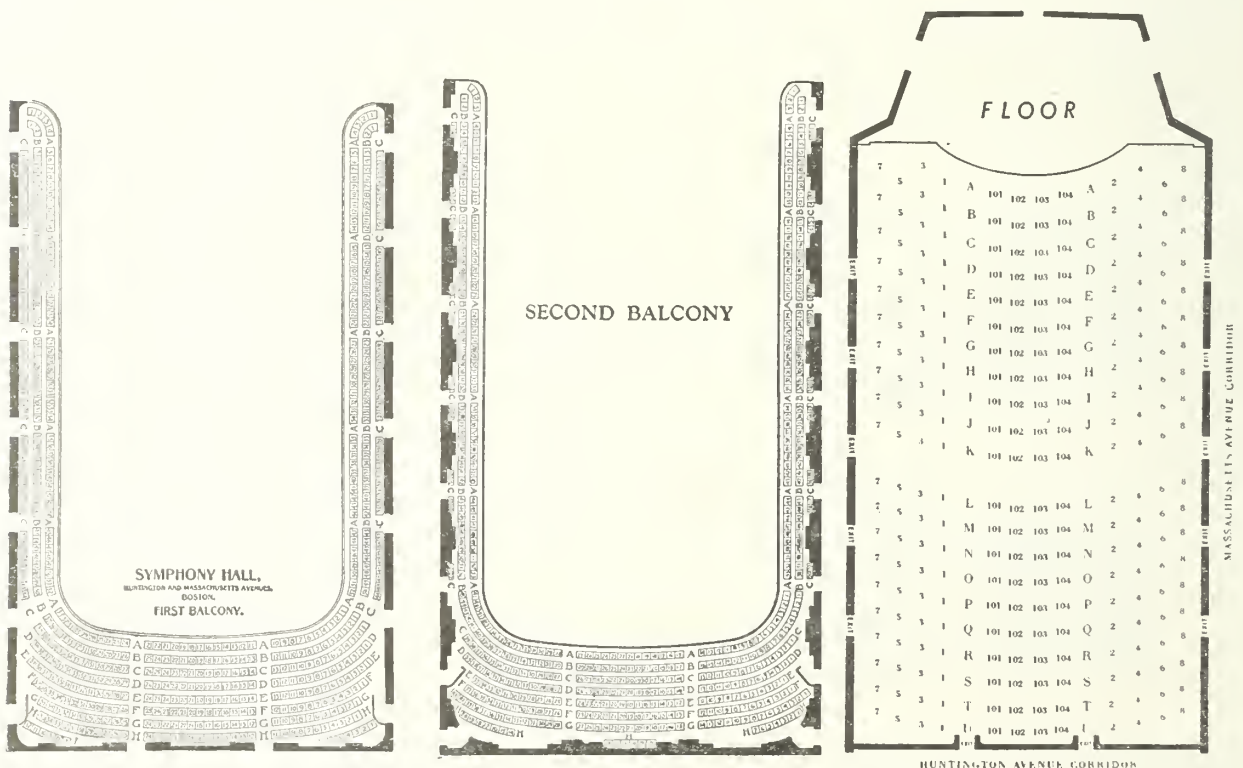
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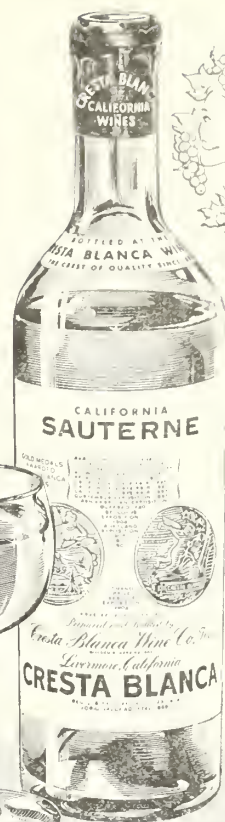
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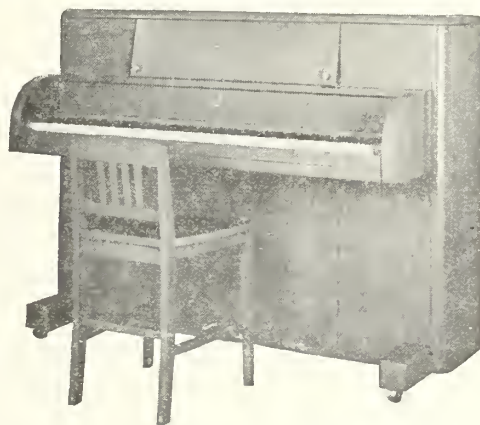
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| CITRONEN WALTZ      | <i>Strauss</i> 11894      | FAUST — WALTZES        | <i>Gounod</i> 10-1009    |
| DANUBE WAVES        | <i>Ivanovici</i> 12510    | SKATERS WALTZ          | <i>Waldteufel</i> 4396   |
| EMPEROR WALTZ       | <i>Strauss</i> 12195      | SLEEPING BEAUTY WALTZ  | <i>Tchaikovsky</i> 11932 |
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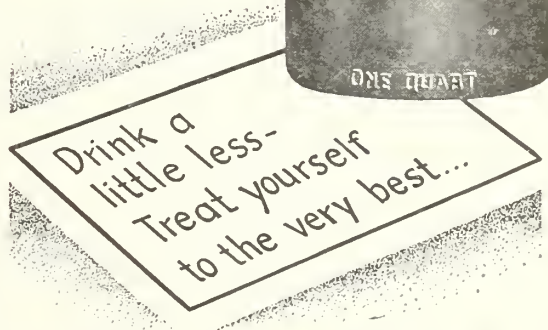


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## SIXTY YEARS OF POPS



(A Scene at the Pops, from an old print of 1885)

### *How They Began*

Changes and fashions at the Pops through the years are an interesting barometer of our social past and present. The Pops owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony Orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the European Bilse concerts, following a persistent old-world proclivity for combining music with food and drink.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still given there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable Pops flavor, with the "William Tell" Overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhäuser"; but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening with Bilse — Grand Quodlibet [or 'What Have You'] representing the Programme of a Bilse Concert in a condensed form."

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and re-

freshment conjoined," although he had never seen the like at Music Hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston — "places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps" — the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston Museum, where people were flocking to "'Polly, the Pet of the Regiment,' introducing the charming prima donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neil (father of Eugene), not to speak of Minstrels,



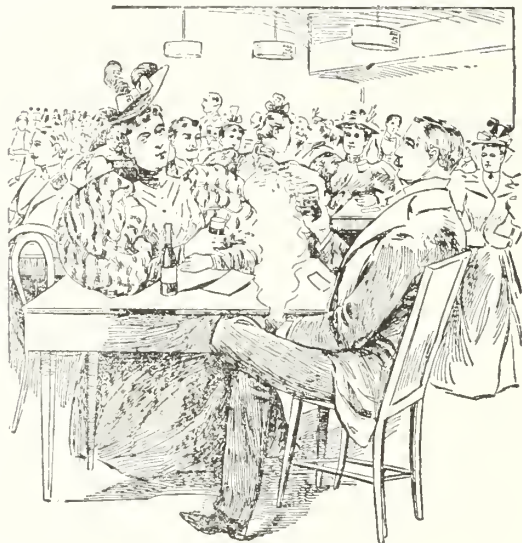
AD. NEUENDORFF

Educated Horses, and a Wild West Show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating — "These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony Orchestra.



This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops Conductor, was succeeded by Franz Kneisel (concert master of the orchestra and later founder of the Kneisel Quartet), Timothee Adamowski, and Max Zach (later conductor at St. Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops" — in their very first week a march, "The Pops," by Neuendorff, appears on the programmes.

#### THE GAY SOCIETY GIRL AT THE POPS.



#### Is "Pops" from "Popular" or "Popping" Corks?

It is often asked whether the word "Pops" originated in the word "popular" or in the sounds from wine bottles which sometimes unintentionally punctuate a *pianissimo* passage. The answer is that the origin is as old as the London "Pops" referred to by W. S. Gilbert in the jingles of "Patience":

"Conceive me if you can —  
An everyday young man,  
A commonplace type  
With a stick and a pipe  
And a half-bred black and tan —

Who thinks suburban hops  
More fun than Monday Pops;  
Who's fond of his dinner,  
And doesn't get thinner  
On bottled beer and chops."

Probably the word "Pops" first meant "popular" and continued to be used because of something appropriate in its nonchalant, explosive jauntiness.

#### The Music Becomes Paramount

It is said that in the eighties glasses of beer stood on every table at the Pops, and that the exuberance of the conversation was scarcely abated while the waltzes, galops, or potpourris then in vogue were being played. It may be an indication of a change in emphasis at the Pops that when in 1890 no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen later summers of prohibition actually saw a considerable increase in their popularity. In the prohibition era the attention was naturally more concentrated upon the music, and under the conductorship of Agide Jacchia the programmes leaned more to the classical side.

Alfredo Casella, the well-known composer, was the conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

#### Arthur Fiedler

Arthur Fiedler, with his skill of leadership and astuteness in serving the interest of general enjoyment, gave the Pops a new impetus. It can be said of Mr. Fiedler that while he was brought up in the classical musical tradition he has made himself more thoroughly familiar with the popular field than any of his predecessors. It is a proof of this that he has often created a popular hit instead of repeating one as an echo in the usual way. On the face of it the Pops would seem to meet the perennial feud between the "boogie woogies" and the "highbrows" by taking both factions into its fold. The Pops do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort. A successful



Pops conductor must meet this requirement, among many others. And such a conductor, through fifteen summers, is Arthur Fiedler, coordinator of general musical contentment at Symphony Hall.

The Pops, born and grown in Boston, are both exclusive to Boston and paced to Boston. This city is at least as strict as any other about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heady tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way — Johann Strauss and Waldteufel and Offenbach and Suppé and Gounod and Bizet — their number is only less than the abundance of their music. There are also the best of the popular moderns — Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a Pops programme is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

## THE POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

### *(Music Hall)*

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg

- 1892 } Timothee Adamowski
- 1893 }
- 1894 }

- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

### *(Mechanics Hall)*

- 1900 Max Zach, Gustav Strube

### *(Symphony Hall)*

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 }
- 1908 Gustav Strube, Arthur Kautzenbach

- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 }
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre
- Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918-1926 Agide Jacchia
- 1927-1929 Alfredo Casella
- 1930- Arthur Fiedler

## *Hit Tunes at the Pops*

In most Pops seasons, as far back as one can remember, the song or dance tune of the hour has, in delectable arrangement for symphony orchestra, become a subject for clamorous demand. The following list brings to mind some "hits" now headed for oblivion and others which are still with us:

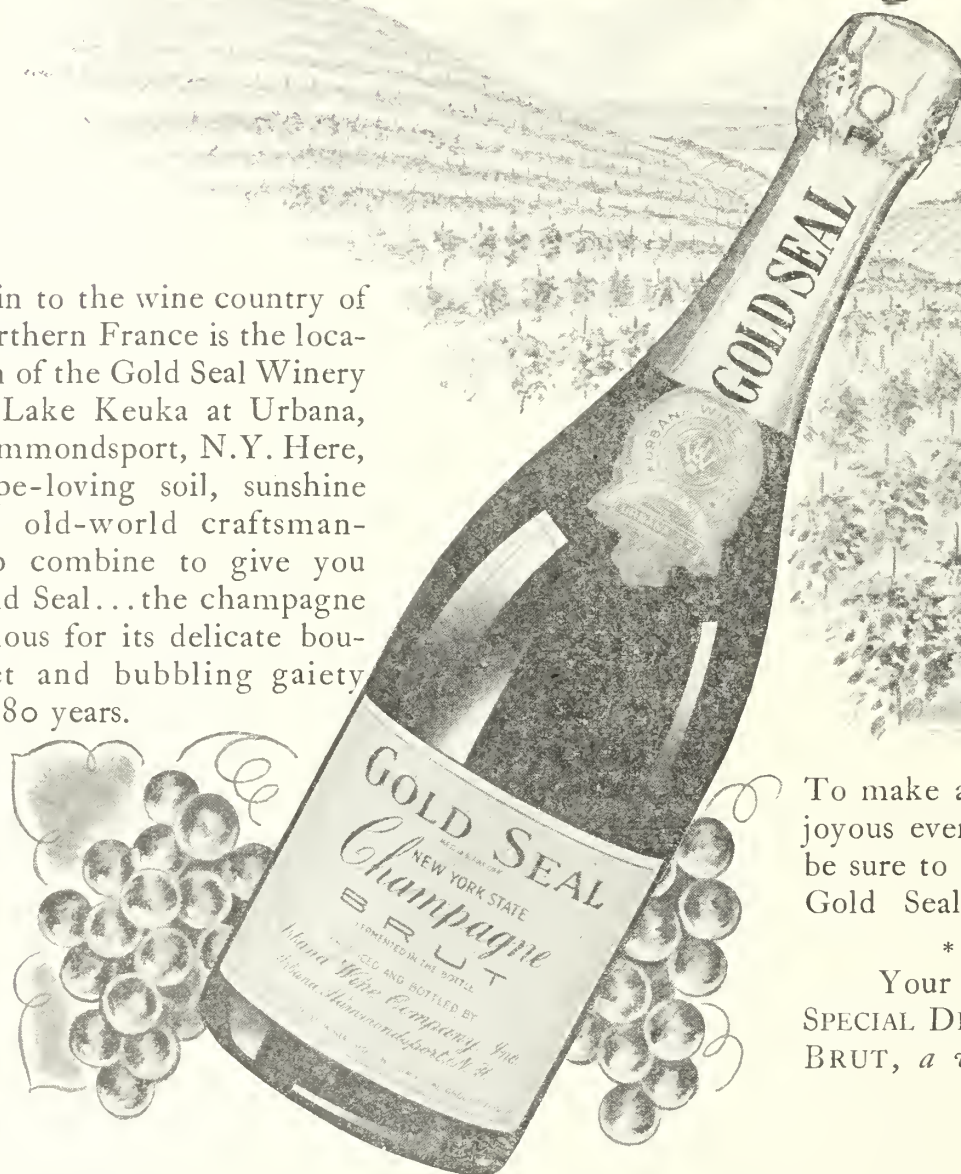
- 1898 Gipsy Love Song ("The Fortune Teller," Herbert)
- 1900 "The Rosary" (Nevin)
- 1903 March of the Toys ("Babes in Toyland," Herbert)
- 1905 Merry Widow Waltz ("The Merry Widow," Lehar)
- 1906 "Kiss Me Again" ("Mlle. Modiste," Herbert)
- 1909 "My Hero" ("The Chocolate Soldier," O. Strauss)
- 1910 "Ah, Sweet Mystery of Life" ("Naughty Marietta," Herbert)
- 1912 "Sympathy" ("The Firefly," Friml)
- 1914 "They Didn't Believe Me" ("The Girl from Utah," Kern)
- 1915-1919 War Songs
- 1923 Parade of the Wooden Soldiers (Jessel)
- 1925 "Indian Love Call" ("Rose Marie," Friml)
- 1926 "Always" (Berlin)
- 1929 "The Wedding of the Painted Doll" (Film, "Broadway Melody," Brown)
- 1930 "Strike up the Band" ("Strike up the Band," Gershwin)
- 1931 "Two Hearts in 3/4 Time" (Stolz)
- 1932 "Wintergreen for President" ("Of Thee I Sing," Gershwin)
- 1933 "Night and Day" ("The Gay Divorcée," Porter)
- 1934 Carioca (From the film, "Flying Down to Rio," Conrad)
- 1936 "March of the Dwarfs" (From the Walt Disney film, "Snow White," Churchill)
- 1937 "I've Got You Under My Skin" (From the film, "Born to Dance," Porter)
- 1938 "The Toy Trumpet" (Scott)
- 1939 "Begin the Beguine" ("Jubilee," Porter)
- 1940 "When You Wish Upon a Star" (From the film, "Pinocchio," Harline)
- 1942 { Intermezzo (Prévost)
- 1942 { "Deep in the Heart of Texas" (Swander)
- 1943 { "Brazil" (From the Walt Disney film, "Saludos Amigos," Barroso)
- 1943 {
- 1944 "Holiday for Strings" (Rose)
- 1945 "Tico Tico"



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